

SPACEBALLS

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FADE IN:

A black screen on which the following LEGEND APPEARS:

"ONCE UPON A TIME WARP...  
DEEP IN OUTER SPACE,  
FAR BEYOND THE KNOWN UNIVERSE,  
AT THE REAR END OF THE FORD GALAXY,  
THERE LIVED A RUTHLESS RACE OF  
MEN KNOWN AS..."

MUSIC - powerful opening theme.

The word: "SPACEBALLS" looms up on the screen in enormous block letters and then slowly recedes in the distance.

CUT TO:

EXT. STAR FIELD

For a moment, everything is quiet. Then a low RUMBLE emanates from somewhere in the star field. Above us, at the TOP OF THE SCREEN, the nose of a giant Spaceball Star Cruiser appears.

MUSIC - SPACEBALL THEME: big and menacing, enter the bad guys.

The body of the huge ship fills the screen. Slowly, majestically, it passes overhead. Section after section, it continues to make its way through the FRAME... and continues... and continues... and continues... until we begin to realize this is the biggest, longest spaceship ever seen in any movie.

Finally, we come to the tail of the monster craft. There, beneath six colossal jets, on the right side of the lower bumper, is a 100-yard sticker that reads: "We brake for nobody."

As the ship disappears into the stars, the following LEGEND COMES UP ASLANT on the screen and slowly recedes in triangular fashion into the distance:

"CHAPTER ELEVEN: THE SPACEBALLS GROW DESPERATE

The evil leaders of Planet Spaceball, having foolishly squandered their precious atmosphere, have devised a secret plan to take every breath of air away from their unsuspecting, peace-loving neighbor, Planet Druidia.

Today, Princess Vespa of Planet Druidia is to be married. Unbeknownst to the Princess, but knownst to us, a Spaceball Cruiser approaches Planet Druidia to capture the Princess as she leaves on her honeymoon."

(CONTINUED)

CONTINUED:

As the above LEGEND FADES into the star field, another sentence appears. It says:

"If you can read this, you don't need glasses."

CUT TO:

INT. SPACEBALL CRUISER BRIDGE AREA

COLONEL SANDURZ is at the command rail, flanked by TWO SPACEBALL LIEUTENANTS. A laser gunner, his back to us, is hunched over his gunsight. Behind Sandurz are TWO SPACEBALL GUARDS, positioned on either side of a black, carbonite sliding door. The rest of the SPACEBALL CREW is busy at various control stations.

LIEUTENANT #1  
(looking at radar  
screen)  
Colonel Sandurz, we're approaching  
Planet Druidia.

SANDURZ  
Good. I'll notify his evil presence  
immediately.

Sandurz picks up a futuristic phone and presses two buttons on it.

SANDURZ  
(continuing; into  
phone)  
Sir, we have Planet Druidia in  
sight.

Sandurz hangs up the phone and turns to the crew.

SANDURZ  
(continuing)  
He'll be right down.  
(to Lieutenant #1)  
Get me the rear of the ship.

The Lieutenant presses three buttons and hands the phone to Sandurz.

LIEUTENANT #1  
Here you are, sir.

SANDURZ  
(into phone)  
This is Colonel Sandurz in forward  
command.

(MORE)

(CONTINUED)

CONTINUED:

SANDURZ (CONT'D)

Planet Druidia is in sight. Are the attack vehicles ready?

(a beat)

What do you mean the gears are frozen?

(a beat)

Oh, yes, I forgot it's winter back there. All right. Well, do your best.

He hangs up the phone.

From the passageway behind the black carbonite sliding door we hear:

GUARDS' VOICES

Make way for Dark Helmet! Make way for Dark Helmet!

OMINOUS MUSIC booms forth.

Sandurz presses a button and speaks quietly into a built-in console microphone.

SANDURZ

(sotto voce)

Cue, ominous music.

OMINOUS MUSIC fills the room.

Colonel Sandurz and the entire Spaceball Crew come to attention. They all look fearfully toward the sliding door.

CUT TO:

CLOSEUP - SLIDING DOOR

It slides open with a great sound of released pressure -- WHOOSH! Revealed in the doorway is DARK HELMET, a black, shiny helmet, 4 1/2 feet high. Protruding from the bottom of it are two little feet wearing black boots. From inside the helmet we hear the SOUND OF HEAVY WHEEZING. A low HUM begins and Dark Helmet comes toward us on a moving command ramp. His breathing grows louder as he approaches. MUSIC continues.

CUT TO:

CLOSEUPS - SPACEBALL CREW'S FACES

They look terrified. Justifiably so, as we will later discover.

BACK TO SCENE

Dark Helmet's moving ramp comes to a stop at the Command Rail. MUSIC OUT.

Dark Helmet wheezes heavily four more times inside his helmet. Half a beat. His hand appears, reaches up and rips off his frightening black visor mask, revealing the angry, sweaty little face of Dark Helmet.

DARK HELMET

I can't breathe in this goddam thing!

He coughs a couple of times.

SANDURZ

We're approaching Planet Druidia, sir.

DARK HELMET

Good. I'll call Spaceball City and inform President Skroob immediately.

RADIO OPERATOR

I've already called him, sir... He knows everything.

DARK HELMET

You told the President before you told me?

RADIO OPERATOR

Y -- yes, sir.

DARK HELMET

(getting furious)

Are you saying that you went over my head?

RADIO OPERATOR

Well, I... uh... uh...

DARK HELMET

(exploding)

Nobody goes over my head!

Dark Helmet pulls down his black visor. The Spaceball Crew, fearing his wrath, all move away, leaving the Radio Operator standing alone.

RADIO OPERATOR

Sorry, Lord Helmet, it won't happen again -- I promise you -- I -- I --

(CONTINUED)

CONTINUED:

Dark Helmet has quietly taken a black onyx ring, with a gold "S" on it, out of his pocket and places it on his right middle finger. The Radio Operator looks at what he's doing in horror.

RADIO OPERATOR

(continuing)

Oh, no, no, Lord Helmet, not that!

DARK HELMET

(from inside his visor)

Yes, that!

Dark Helmet extends the hand with the ring on it toward the Radio Operator's crotch. We hear a low, unearthly THRUMMM SOUND. Dark Helmet turns his extended fingers in a twisting motion. A thin, pulsating green beam of light emanates from his ring and hits the Radio Operator squarely in the crotch. The Radio Operator immediately grabs himself, writhes in pain, and cries out.

RADIO OPERATOR

Owwwwww!!!!

Dark Helmet flips up his visor.

DARK HELMET

You think that hurts? The next time you screw up, it's the Nutcracker Suite!

A beat. Then, we hear an OMINOUS STACCATO VERSION of "DANCE OF THE FLUTES" from the Nutcracker Suite.

Dark Helmet turns to Sandurz.

DARK HELMET

(continuing)

Sandurz!

SANDURZ

(instantly covering his crotch with his hands)

Yes, sir?

DARK HELMET

I don't see Planet Druidia, where is it?

SANDURZ

We don't have visual contact yet, sir. But we have it on the radar screen. I'll punch it up for you.

(CONTINUED)

CONTINUED:

DARK HELMET

Never mind, never mind. I'll do it myself.

He takes two quick steps to a section of the Command console, reaches up and pushes several buttons on it.

Suddenly we hear a series of BEEPS and a few lights begin to flash. A strange, BUBBLING SOUND emanates from it.

DARK HELMET

(continuing)

What's the matter with this thing?  
What's all that churning and  
bubbling? You call this a radar  
screen?!

SANDURZ

No, sir, we call it Mr. Coffee.

As he steps away, we see what it really is; a futuristic coffee machine dripping coffee into a glass pot.

SANDURZ

(continuing; points to  
another area of the  
console)

This is the radar screen up here.

DARK HELMET

I knew that!

SANDURZ

Of course you did, sir.

(calling)

Lord Helmet's stool!

A footstool is brought to Dark Helmet. He steps on it and can now reach the real radar screen. Just above the screen WE SEE the words: "Mr. Radar."

Dark Helmet pushes a few buttons. Immediately the screen projects a green blip that grows in size and SOUND with each revolution of the scanner.

DARK HELMET

Switch to televuew.

CUT TO:

## CLOSEUP - RADAR SCREEN

It switches from a radar screen to a television screen. Instantly, the green blip becomes a beautiful planet with blue skies and fluffy white clouds rotating inside a huge plexiglass air shield. It is Planet Druidia.

DARK HELMET (O.S.)

There it is, Planet Druidia. And inside its huge unbreakable air shield... ten thousand years of fresh air... Soon to be ours.

## BACK TO SCENE

SANDURZ

Once we capture the Princess, we can force her father, King Roland, to give us the secret combination to the air shield.

DARK HELMET

Finished with your bald exposition, Colonel?

SANDURZ

(slightly embarrassed)

Yes, sir.

DARK HELMET

Okay, let me get back to mine. What time is the princess getting married?

SANDURZ

Within the hour, sir.

DARK HELMET

We may not be there for the wedding, but we won't miss the honeymoon.

CUT TO:

## EXT. CRYSTAL CATHEDRAL FRONT LAWN - DAY

Over the entrance of the cathedral we see the words "FIRST TEMPLE OF THE DRUIDS." On the lawn in front of the church is a sign reading: "Today: Planet Druidia's Royal Wedding - Princess Vespa to Prince Valium."

On a launching pad next to the entrance of the cathedral we see Princess Vespa's Honeymoon Coupe, a two-passenger spaceship with a Mercedes emblem adorning its futuristic hood. The license plate reads: "Princess 1."

(CONTINUED)



CONTINUED:

A big, "Recently Wed" has been gold-lettered on the side of the craft. A small ramp leads up to the coupe's entrance. Druidian Royal Footmen are putting the Princess' extensive matched luggage in the trunk.

CUT TO:

INT. PRINCESS VESPA'S BEDROOM - DAY

DOROTHY (DOT) MATRIX, a female droid of human proportions wearing a droid-of-honor outfit, is doing last-minute touches on the lace veil of the Princess' exquisite wedding gown. PRINCESS VESPA is ravishingly beautiful, young and spoiled. She stands in front of a long mirror as Dot fusses over her.

PRINCESS

I can't marry him, Dot, I don't love him! I've tried and I've tried but I just don't! What'll I do?

DOT

Listen, my darling, I'm the Droid-of-Honor, I know everything. You're a princess. You have to marry a prince. Unfortunately, Prince Valium is the last prince in the galaxy. Take my advice and do what every princess does. Shut your eyes, grit your teeth, say "I do," and cheat on him.

PRINCESS

Oh, why did I have to be born a princess? Why couldn't I have been born a peasant?... an incredibly wealthy peasant. Then I'd be free to marry the man of my dreams.

DOT

The man of your dreams? You know him? You've seen him?

PRINCESS

No, I haven't met him yet. But he's got to be out there... somewhere.

She gazes longingly out the window and up toward the sky.

WIPE TO:


EXT. STAR FIELD - NIGHT

The word: "Somewhere..." is written across the star field.

CUT TO:

EXT. LONE STARR'S SPACESHIP, THE EAGLE FIVE

It's a Delta-winged, battered, Winnebago-type flying camper covered with a month of space dust. On its side someone has finger-written: "Please wash me." On the cockpit door are the words: "Eagle Five" and a large painted eagle insignia. Under the screaming eagle, clutching dollar bills in each claw, are the words: "Captain Lone Starr."

As the ship passes, we see a tourist sticker on its tail which reads: I  URANUS.

CUT TO:

INT. EAGLE FIVE

The cockpit is empty. We see a light blinking on and off which reads: "Automatic Pilot." It is accompanied by a LOW, INTERMITTENT BEEPING SOUND.

As the CAMERA DRIFTS through the interior of the Winnebago, we begin to hear the SOUND OF LIGHT SNORING. The Winnebago is revealed to be a disheveled bachelor pad: clothes strewn everywhere, laundry hanging up on a line to dry, a sink full of dirty dishes.

The CAMERA HAS DRIFTED to a bunk bed in the rear of the Eagle Five. In the lower bunk we see an enormous pile of empty beer cans, at the bottom of which a pair of men's feet are sticking out. As the CAMERA APPROACHES, the snoring grows louder.

We hear a strange BRUSHING SOUND. This becomes a fugue of three distinct sounds: BEEP-SNORE-SWISH-SWISH. BEEP-SNORE-SWISH-SWISH. The strange fugue accelerates in tempo. Then the swish-swish sound is replaced by a loud throaty GARGLING SOUND. The snoring immediately stops and from under the mound of beer cans a handsome, unkempt head slowly emerges.

It is our hero, LONE STARR. He has a two-day growth of beard and is clearly hung over. The SOUND OF GARGLING grows louder. Lone Starr struggles out of the bunk and as he gets to his feet, the empty beer cans CLATTER, helter-skelter, to the floor. He has obviously fallen asleep in his clothes -- a space version of a cowboy outfit.

(CONTINUED)

CONTINUED:

Lone Starr walks toward the sound, pushes open the slightly ajar door of the Winnebago's mini-bathroom, and thereby reveals his sidekick: BARF.

Barf is a large, hairy creature, half human, half golden retriever, with a tufted, lion-like tail.

LONE STARR

(hung over)

Barf... what the hell are you doing?

Barf throws his head back and makes two more THROATY GARGLING SOUNDS. He turns around. Barf is holding a large, family-size bottle of Scope.

BARF

I'm gargling.

Barf chug-a-lugs the entire bottle of Scope as Lone Starr watches in disbelief.

LONE STARR

What are you going to have for dessert, a tube of Crest? Didn't anybody ever tell you you're not supposed to drink that stuff?

Barf finishes the Scope, pounds his chest, and lets out a big, satisfied belch.

BARF

Hey! What do you want from me? I'm an animal!

(after a beat)

Okay, breakfast. Hand me the Barf bag, will ya?

Lone Starr pulls up a large canvas sack upon which is written, in large block letters: "BARF." With disdain, he hands it to Barf.

BARF

(continuing)

Let's see what I got. Hey, we're in luck! We've still got some spaghetti and chocolate pudding!

He pulls out one hand full of spaghetti and one of chocolate pudding. He begins eating from his hands.

BARF

(continuing)

Mmm! These go good together! Want some?!

(CONTINUED)

CONTINUED:

LONE STARR

Not at the moment... or ever.  
(holding his head)  
Where did I get this hangover?

Barf licks the last remains off his hands.

BARF

Don't you remember? They give you  
free drinks when you play blackjack  
on Vega... especially if you're a  
big loser.

Using his tail as a napkin, Barf delicately wipes his  
face.

LONE STARR

(holding his head)  
Oh... How much did I lose?

BARF

How much did you have with you?

LONE STARR

I lost it all?

BARF

And a little more. You signed some  
markers.

LONE STARR

Markers?

BARF

Yeah, you know, little you-owe-  
thems. About a hundred thousand  
worth.

LONE STARR

Ohh. Well, maybe we'll get lucky  
and they'll never find us.

BEEP! BEEP! BEEP! Lone Starr pushes a button on the  
control panel. Immediately, a large telescreen above the  
windshield lights up. On it we see the stainless steel  
face of a gangster-droid named VINNIE. He is smoking a  
lighted aluminum cigarette.

VINNIE

Hello, Lone Starr.

LONE STAR

(to Barf)  
They found us.  
(to the screen)  
Hello, Vinnie, what do you want?

(CONTINUED)

CONTINUED:

VINNIE

It's not what I want. It's what the fat man wants.

BARF

The fat man...

VINNIE

Yeah, the fat man. I'm calling for Pizza the Hutt.

We hear a SCARY CHORD as Lone Starr and Barf give each other nervous looks.

LONE STARR

(to Vinnie on the telescreen)

Tell him he'll have his hundred thousand by next week.

VINNIE

A hundred thousand? Uhh-uh, pal. You got it a little wrong. When you borrow from Mr. Hutt you got to add a certain amount of interest, compounded hourly, plus late charges... that comes to...

We hear the CLICKING of a high-speed calculator coming from somewhere in his head. At the same time, like a white tongue, a roll of digital print-out paper emerges from his mouth. It is like a receipt coming out of the top of a cash register.

VINNIE

(continuing)

... exactly...

He rips it off and reads.

VINNIE

(continuing)

One million spacebucks.

LONE STARR

A million?! By next week?

VINNIE

No, by dis week! Or else.

BARF

Or else?

(CONTINUED)

CONTINUED:

VINNIE

Or else Pizza's gonna send out for  
you!

We hear a menacing rendition of "THE GODFATHER" THEME as Vinnie's face fades from the screen. Lone Starr and Barf exchange looks.

CUT TO:

INT. CRYSTAL CATHEDRAL - DAY

The huge, glass cathedral is filled with the WEDDING GUESTS waiting for the ceremony to begin. Standing at the altar, behind which is a large crystal starburst, symbol of the Druid's religion, is PRINCE VALIUM. We see him from the back. He has a blond page-boy hairdo, as does everyone in his family, all of whom are sitting in the front row.

The ORGANIST begins playing the "WEDDING MARCH" from Lohengrin.

CUT TO:

ANOTHER ANGLE - PRINCESS VESPA & KING ROLAND

They stand at the head of the aisle. Several FLOWER GIRLS go down it, strewing flowers.

The Princess and KING ROLAND start down the aisle. Dot, holding the wedding train, glides behind them on her roller "feet." They take four steps. Suddenly, the Princess stops in mid-step.

The organist looks confused and stops playing. The guests look back puzzledly over their shoulders.

PRINCESS

Daddy, must I go through with this?  
Do I have to marry him?

KING ROLAND

I'm sorry, my dear, but you have to.

They resume walking and the organist resumes playing. They take four more steps and again, the Princess stops.  
MUSIC STOPS.

PRINCESS

But, Daddy, I don't love him.

(CONTINUED)

CONTINUED:

KING ROLAND

Of course, you don't. Nobody could  
love Prince Valium. He's a pill.

CUT TO:

CLOSEUP - PRINCE VALIUM

He turns his head toward the approaching Princess and with  
sleepy, half-closed eyes begins to give her a big, sappy  
smile which turns into a huge yawn.

CUT TO:

PRINCESS' POV

The CAMERA TRACKS SLOWLY down the aisle. The MINISTER is  
standing at the altar. He's a pleasant, bald-headed man  
wearing rimless spectacles and a high-priest space robe  
with Joan Crawford shoulders. Prince Valium stands just  
below him.

CUT TO:

CLOSEUP - PRINCESS VESPA'S FACE

It tells us everything.

CUT TO:

ANOTHER ANGLE - PRINCESS VESPA & KING ROLAND

As they approach the altar, the MUSIC STOPS. The King  
steps aside and Princess Vespa continues walking down the  
aisle to the altar with Dot carefully holding her train  
above the ground. The Minister begins the ceremony even  
before the Princess has come to a stop.

MINISTER

Dearly beloved, we are gathered here  
together on this joyous occasion to  
witness...

He watches in disbelief as the Princess continues to walk  
and goes right past Prince Valium and the altar. Sudden-  
ly, she breaks into a run. Dot, still holding her train,  
is now being pulled on her rollers like a water skier.  
The Minister turns in dismay as he continues speaking.

(CONTINUED)

CONTINUED:

MINISTER

(continuing)

... Princess Vespa going right past the altar, running out the back door leaving all of us dumbfounded especially poor Prince Valium standing here grinning like an idiot. Amen.

WEDDING GUESTS

Amen!

KING ROLAND

Stop! Stop her! Someone stop her!

CUT TO:

EXT. CRYSTAL CATHEDRAL - DAY

The Princess, with Dot in tow, is running toward the Honeymoon Coupe. They go flying up the small ramp that leads to the Coupe's open doorway.

DOT

(shouting)

Wait a minute! Didn't we forget somebody?!

As soon as they enter the Honeymoon Coupe, the ramp comes up and closes like the door of a plane.

There are shouts from the wedding guests, as the ENGINES START and twin bursts of flame and white smoke emanate from the rear of the Coupe.

VARIOUS WEDDING GUESTS (O.S.)

(AD LIB)

Come back! Stop!

The Coupe slowly tilts heavenward on its launching pad.

CUT TO:

ANOTHER ANGLE

Wedding Guests, led by King Roland, Prince Valium, his family, and the Minister, are all running toward the Honeymoon Coupe. With a tremendous, deafening ROAR, it rockets straight up.

(CONTINUED)



CONTINUED:

CAMERA MOVES IN toward a small group of people surrounding Prince Valium. King Roland is beside him. The Prince looks up at the sky and sees the Honeymoon Coupe disappearing.

PRINCE VALIUM

(shouting)

Vespa, I love you! Come baaa --

He yawns. King Roland gives him a look.

PRINCE VALIUM

(continuing)

-- ack!

The yawn shakes him into reality.

PRINCE VALIUM

(continuing)

This never happened to me before.  
I'm not sure I know what to feel.

KING ROLAND

How about "humiliated?"

CUT TO:

EXT. STAR FIELD

Looking down from the star field, we see Planet Druidia enclosed in its transparent air shield. Outside of it is "space black."

In the distance, approaching the air shield from within, is the Honeymoon Coupe.

CUT TO:

CLOSEUP - AIR SHIELD

A small section of it slides open with a HISS to allow the Honeymoon Coupe to exit into space. After the Coupe goes through, it slides shut again.

CUT TO:

LONG SHOT - HONEYMOON COUPE

A bright dot in the sky making its way through the heavens.

CUT TO:

## NEW ANGLE - STAR FIELD

The bow of the Spaceball Star Cruiser is COMING INTO FRAME as the Cruiser moves majestically through the dark void tracking the Honeymoon Coupe.

CUT TO:

## INT. SPACEBALL CRUISER BRIDGE AREA

Colonel Sandurz is looking at the telescreen. He turns to the Radio Operator.

SANDURZ

The Princess has just passed through the air shield. Notify President Skroob in Spaceball City.

RADIO OPERATOR

(in an unnaturally high voice)

Please, sir, could somebody else notify him?

SANDURZ

Oh, yes, I forgot. We'll let Lord Helmet tell him.

RADIO OPERATOR

(still in falsetto)

Thank you, sir.

CUT TO:

## EXT. SPACEBALL CITY - DAY

CAMERA MOVES IN on Spaceball City. It consists of different sized ping-pong ball-like, white globular buildings looming above a rocky moonscape terrain. The city resembles a molecular model of DNA gone wrong.

CAMERA SLOWLY MOVES IN on one of the ping-pong ball buildings.

CUT TO:

## INT. PRESIDENT SKROOB'S OFFICE - DAY

## MED. SHOT - PRESIDENT SKROOB AT HIS DESK

PRESIDENT SKROOB is a handsome, funny-looking man in his early fifties with stainless steel hair, moustache and eyebrows.

(CONTINUED)

CONTINUED:

ANNOUNCER (V.O.)

(a sincere liar)

Now, live from the elliptical office in Spaceball City, President Skroob is about to deliver a special address. But first, here on a goodwill tour from Planet Moron, the voices of the world-famous Moron Blabbernacle Choir singing "Hail to the Chief."

CAMERA PULLS BACK to reveal the MORON BLABBERNACLE CHOIR. They are all wearing ludicrously oversized robes. Their leader steps out and conducts them.

MORONS

(to the tune of "Hail to the Chief")

Dum, dum, de dum, dum, de dum, de dum, de dum, dum...

CUT TO:

CLOSEUP - PRESIDENT SKROOB

He winces in pain at their sensationally wrong rendition of the song.

BACK TO SCENE

After the choir finishes, President Skroob throws them a disgusted look and begins his address.

CAMERA SLOWLY MOVES INTO TIGHT SHOT of Skroob.

SKROOB

My fellow Spaceballs, I am here to assure you that there is absolutely no truth to the vicious rumor that our beloved Planet Spaceball is running out of air.

He dips down and secretively sucks air through a straw from a green can labelled: "Perri-Air."

As Skroob continues, projected on a screen behind him, WE SEE a planet covered with forests, rivers and lakes. Across the bottom it reads: "Then: the stupid old days." As the speech goes on, it disappears and is replaced by a planet that is covered with highways, shopping malls, parking lots and a noxious yellow layer of smog. The shopping malls have names like "Skroob Mart," "Skroob City," "Skroob Haven Mall," etc. Across the bottom it reads: "Now: the glorious new days."

(CONTINUED)

CONTINUED:

SKROOB

(continuing)

Moreover, it is foolish to assume that just because this president had the chutzpah to level the forests and drain the rivers that this could in any way affect our natural environment... Au the contrary, there is no air shortage problem whatsoever, and we are working day and night to solve it. I thank you.

(aside)

Let 'em figure that one out.

The Morons start singing again.

MORONS

(again to the tune of  
"Hail to the Chief")

Dum, dum, de dum, dum, de dum, de  
dum, de dum, dum...

The lights dim. The TV STAGE MANAGER steps in wearing headphones.

TV STAGE MANAGER

We're off the air, Mr. President.

SKROOB

We are? Then get these goddam morons out of here.

TWO big muscular SPACEBALL TROOPERS hurry in and quickly herd off the bewildered Morons.

MORON LEADER

Duh... we were supposed to sing duh  
Whiffenpoof song.

SKROOB

Out! Out! Out!

The Moron Choir is herded off.

President Skroob's INTER-OFFICE TELESCEEN lights up.

We see a beautiful, young Spaceball female in military uniform. She is COMMANDERETTE ZIRCON.

ZIRCON

(speaking from  
telescreen)

This is Central Control. Spaceball  
Commanderette Zircon speaking, sir.

(CONTINUED)

CONTINUED:

She gives the Spaceball presidential salute. It is the traditional Italian "fongool" gesture only the clenched fist is changed to an open hand, palm forward. The left hand hits the right bicep with a smart slap -- WHAP! Skroob returns the salute.

SKROOB

What is it, Commanderette?

ZIRCON

Lord Helmet has just notified us that Princess Vespa is in sight and Spaceball One is closing in on her.

SKROOB

Good!

ZIRCON

We have both ships coming up on the teledar, sir, if you wish to observe.

SKROOB

Yes. I'll be right there.

ZIRCON

Shall I have Scotty beam you down, sir?

SKROOB

I don't know about this beaming stuff. Is it safe?

ZIRCON

Oh, yes, sir. Scotty beamed me twice last night. It was wonderful.

She looks O.S. at someone we assume is Scotty and gives him a warm smile.

SKROOB

Okay, I'll try it.

Skroob stands up, turns, and steps onto a little circular platform next to his desk. He opens the sliding door of a plexiglass cylinder and goes inside.

CUT TO:

ANOTHER ANGLE

We see Commanderette Zircon on the telescreen as she turns to SCOTTY, who wears a Spaceball uniform of bold tartan material.

(CONTINUED)

CONTINUED:

ZIRCON

Beam him down, Scotty.

SCOTTY

Yes, sirrrr, Commanderette.

(aside)

And thanks for last night.

SKROOB

All right, do it. Do it.

CUT TO:

CLOSEUP - CYLINDER

A ray of green light comes down from the top of the cylinder accompanied by a huge electronic HUMMM. The light envelopes Skroob. He begins to disappear, starting at the top of his head and ending at his feet. In a few seconds, he has completely vanished.

CUT TO:

INT. SPACEBALL CONTROL CENTER - DAY

It is a maze of radar screens, panels, lights, maps, computer terminals, mostly rented from discount prop shops all over West Hollywood. There are several Spaceball technicians seated at various consoles. Zircon and Scotty and another technician stand beside a cylinder exactly like the one in Skroob's office. For a moment, it is empty. A HUM. The green ray of light suffuses the cylinder and starting from the feet up, Skroob is reconstituted perfectly, except for one major thing -- his head is on backwards.

SCOTTY

Ohmigod. What happened to his head?

SKROOB

It's on backwards, you spaceholes!

SCOTTY

I'm sorry, sir.

SKROOB

Well, do something! This is terrible! Why didn't anybody ever tell me my ass was so big?!

SCOTTY

Hold still, sir, we're going to reverse the beam.

(CONTINUED)

CONTINUED:

Scotty hits a lever. A HUM. The green light comes down from the top of the cylinder and once again, Skroob disappears from top to bottom.

CUT TO:

INT. SKROOB'S OFFICE - DAY

Skroob, inside the cylinder, is reconstituted correctly. He opens the door and emerges from the cylinder. Zircon and Scotty are smiling from the telescreen.

ZIRCON

(from telescreen)

Are you all right, Mr. President?

SKROOB

Fine, fine. No thanks to you.

ZIRCON

We'll beam you back, sir. This time we'll get it right.

SKROOB

Forget it, I'll walk.

He goes to the door of his office, opens it, and enters Spaceball Control Center, which we discover was right next door all the time.

CUT TO:

INT. SPACEBALL CONTROL CENTER - DAY

Skroob enters.

SKROOB

Where's the Princess?

ZIRCON

President Skroob.

Everyone stands and salutes him.

ZIRCON

Right there, sir, on the left side of the screen. Approaching Spaceball One at fifteen hundred light leagues per minute.

CAMERA PANS to the teledar.

(CONTINUED)

CONTINUED:

It is a futuristic combination of a radar screen and a television. The Princess' Honeymoon Coupe is on the left side of the screen moving towards the Spaceball Cruiser on the right.

SKROOB

Ah, good. Closing in.

CAMERA MOVES IN to the picture on the teledar.

DISSOLVE THROUGH TO:

EXT. STAR FIELD

The huge Spaceball Cruiser moves slowly through space on a course to intercept the Honeymoon Coupe.

CUT TO:

INT. HONEYMOON COUPE

The Princess is at the controls. She has removed her wedding veil and her hair style -- two peculiarly large braided buns covering her ears -- reminds us of another princess long ago, in a galaxy far, far away. Dot sits in a seat beside her.

DOT

Congratulations! You're the first woman in history to go on a honeymoon without getting married. Can you hear me?

Dot peers around into the Princess' face.

DOT

(continuing)

Take off that Walkman.

The Princess realizes Dot is talking to her. She removes the two huge buns from her ears revealing that they're headphones to a fancy Walkman. MUSIC is blaring out of them.

PRINCESS

What?

DOT

Never mind. What are you listening to?

PRINCESS

Duran Duran... Duran Duran... Duran Duran. They're all wonderful.

CUT TO:



EXT. STAR FIELD

The huge Spaceball Cruiser is now even closer to the Honeymoon Coupe.

CUT TO:

INT. SPACEBALL CRUISER BRIDGE AREA

SANDURZ

(to Dark Helmet)

Princess Vespa's spaceship within firing range, sir.

DARK HELMET

Good.

(to Laser Gunner)

Let's get her attention. Fire a warning shot across her nose.

The LASER GUNNER FIRES.

CUT TO:

INT. HONEYMOON COUPE

The ship rocks violently as gun flashes light up the sky.

PRINCESS

What's going on?

DOT

(worried)

I don't know. I'll take a look through the star roof.

Dot presses a button and the star roof slides back above her head. Her head turns 180 degrees and rises up through the roof like a periscope -- BANG! A laser beam whizzes by. She immediately reverses the process and returns to the cockpit.

PRINCESS

What is it?

DOT

It's the biggest goddam spaceship in the universe.

Another laser explosion very nearby rocks the ship again.  
BANG!

(CONTINUED)

CONTINUED:

DOT  
(continuing)  
And it hates us!

PRINCESS  
(indignant)  
I don't have to put up with this!  
I'm rich!

She reaches toward the dashboard and picks up a "Princess" phone as another laser EXPLOSION flashes outside the wind-screen.

DOT  
What are you doing?

PRINCESS  
I'm going to call my father.

CUT TO:

EXT. HONEYMOON COUPE

Another EXPLOSION, really close this time, rocks the Honeymoon Coupe.

CUT TO:

INT. SPACEBALL CRUISER BRIDGE AREA

DARK HELMET  
(to Laser Gunner)  
Careful, you fool! I said across  
her nose, not up it!

The Laser Gunner turns around. He is totally cross-eyed.

LASER GUNNER  
I'm sorry, sir. I'm doing my best.

DARK HELMET  
Who made that man a gunner?

A CROSS-EYED LIEUTENANT turns to Dark Helmet.

CROSS-EYED LIEUTENANT  
I did, sir. He's my cousin.

Dark Helmet shakes his head in disbelief.

DARK HELMET  
(to the CAMERA)  
Who cast this picture?

CUT TO:

INT. HONEYMOON COUPE

PRINCESS

(on phone)  
... and hurry, Daddy, hurry! There  
are laser blasts all around us!  
It's terrible!

CUT TO:

EXT. STAR FIELD

We see Eagle Five flying through space.

CUT TO:

INT. EAGLE FIVE

Lone Starr and Barf are in the cockpit.

On the telescreen, we see the distraught face of King Roland.

KING ROLAND

(speaking from  
telescreen)

... Lone Starr, you've got to help  
me! Please save my daughter from  
the Spaceballs!

LONE STARR

Spaceballs? Forget it. Too  
dangerous.

KING ROLAND

Please bring her back to me. You're  
the only one who can do it. I'll  
pay anything. Do you hear me?  
Anything!

Lone Starr and Barf look at each other.

LONE STARR

(to King Roland)

Anything? Okay, we'll do it for one  
million spacebucks.

KING ROLAND

A million? I said "anything," not a  
million!

(CONTINUED)

CONTINUED:

LONE STARR

(to Barf)

This man is suffering from divided loyalties.

(to the King)

One million, take it or leave it.

KING ROLAND

I'll take it. I'll take it. Only find her, save her!

BARF

You got it, King. We'll do our best.

Barf CLICKS OFF the TELESCEEN. Lone Starr turns to Barf.

LONE STARR

Okay, Furball, let's go find our million-dollar princess.

Lone Starr and Barf give each other their "thumbs-up-tally-ho" gesture. Lone Starr grabs the booster throttle and pushes it forward.

CUT TO:

INT. SPACEBALL CRUISER BRIDGE AREA

Dark Helmet is speaking into a microphone.

DARK HELMET (V.O.)

Lord Helmet to Princess Vespa, this is an imperious Spaceball Cruiser. You are our prisoner! Cut your engines and surrender. Acknowledge at once.

With a smug, self-satisfied look on his face, Dark Helmet steps up on the command podium and looks out the windscreen.

PRINCESS (V.O.)

(through radio  
intercom)

Princess Vespa to Lord Helmet... Up yours!

Dark Helmet falls off the podium.

CUT TO:

CLOSEUP - SANDURZ

He is looking out the windscreen through binoculars.

SANDURZ

She's trying to get away, sir.

BACK TO SCENE

Dark Helmet is picking himself up off the floor.

DARK HELMET

Why that dirty little... she won't  
get far. Activate the light net.

MUSIC - uh oh... here comes the light net.

SANDURZ

(to Light Net  
Operator)

Activate light net!

The LIGHT NET OPERATOR is seated at a console which reads:  
"Light Net Control." He extends his hands in front of him  
and thumbs two buttons.

LIGHT NET OPERATOR

Light net activated.

CUT TO:

EXT. SPACEBALL CRUISER

Four large, glowing, chromium balls are fired out of the  
nose of the Cruiser -- WHOOSH! WHOOSH! WHOOSH! WHOOSH!  
They each leave a thin trail of light behind them as they  
fly through the air and then explode one by one all around  
the Honeymoon Coupe. As each ball explodes, it sends out  
lines of white light that quickly interweave with each  
other to form a "light net" which surrounds and entraps  
the Honeymoon Coupe.

CUT TO:

INT. HONEYMOON COUPE

THE PRINCESS' AND DOT'S POV

The criss-crossing of the light lines.

BACK TO SCENE

PRINCESS

What's happening? We're not moving!

(CONTINUED)

CONTINUED:

DOT

Wrong. We are moving. Backwards.

CUT TO:

EXT. EAGLE FIVE

Eagle Five comes TOWARD the CAMERA at a high speed.

CUT TO:

INT. EAGLE FIVE

LONE STARR'S AND BARF'S POV

The Honeymoon Coupe, entrapped in the light net, is being slowly reeled toward the mammoth open jaws of the giant Cruiser.

LONE STARR (V.O.)

There's our princess!

BARF (V.O.)

Uh oh! Spaceballs! They've got her in a light net. We'd better hurry.

LONE STARR (V.O.)

Okay. Moving in. Full throttle.

CUT TO:

REVERSE TWO-SHOT OF BARF AND LONE STARR

Barf grabs the twin throttles, begins to move them forward and stops.

BARF

Wait a minute. Why are we risking our lives for a runaway princess? I know we need the money but --

LONE STARR

Barf, listen, we're not just doing this for money... we're doing this for a lot of money!

BARF

(throaty animal noise)

Oh, that's different. I thought we were just doing it for money.

(grabs the throttles)

We have to save her.

(CONTINUED)

CONTINUED:

LONE STARR

Somehow we've got to sneak in there  
without being spotted. Jam their  
radar.

BARF

Good idea! Radar about to be...  
jammed!

He pulls down a small periscope, sights through it, and  
pushes a button on its handle, firing on the word "jammed."

CUT TO:

EXT. SPACEBALL CRUISER

We see a section of the top of the ship with its radar  
dish slowly revolving. Suddenly, a canister comes hurt-  
ling toward it and explodes -- BANG! -- splattering it  
with a dark, wet, thick gook -- PLUCCHH! The radar dish  
slows down and stops turning.

CUT TO:

INT. SPACEBALL CRUISER BRIDGE AREA

The RADAR OPERATOR takes his earphones off. They are  
covered with dark, wet, thick gook.

RADAR OPERATOR

(to Sandurz)

Sir, I have a problem.

SANDURZ

What is it?

RADAR OPERATOR

The radar, sir, it seems to be...

(looks puzzledly at  
his earphones and  
touches the gook  
with his finger)

... jammed!

DARK HELMET

Jammed?!

(comes over and  
tastes it)

Raspberry... There's only one man  
who'd dare to give me the raspberry  
... Lone Starr... He's somewhere  
nearby.

CUT TO:

## EXT. STAR FIELD

The light net carrying the Honeymoon Coupe is now directly under the prow of the Spaceball Cruiser. It is completely hidden from the view of the Spaceball crew. Eagle Five silently glides INTO FRAME and hovers above the trapped Honeymoon Coupe.

LONE STARR (V.O.)

I'm in position. Magnets on!

BARF (V.O.)

Magnets on! We're lined up and locked in on the Coupe.

A hatch door opens in the bottom of the Eagle Five and a transparent, lucite, rope ladder drops down from it. Barf comes down the ladder and lands on the roof of the Honeymoon Coupe -- BUMP!

CUT TO:

## INT. HONEYMOON COUPE

PRINCESS

(looking up)

What was that?

There's a KNOCK on the roof.

DOT

Never mind that. What was that?

The star roof slides open and Barf leans in.

BARF

(a big grin)

Hi...

The Princess and Dot both jump back.

PRINCESS & DOT

(in unison)

Aaaah!

PRINCESS

Who're you?

BARF

Barf.

DOT

Not in here, please!

BARF

No, that's my name.

(CONTINUED)



CONTINUED:

DOT

What are you?

BARF

I'm a shmookie, half man, half dog,  
I'm my own best friend.

He licks his own "paw."

BARF

(continuing)

Your father hired Captain Lone Starr  
and me to save you. C'mon!

DOT

Thank God. Let's go!

PRINCESS

Yes... wait! My luggage!

BARF

Luggage! There's no time for  
luggage.

PRINCESS

I don't go anywhere without a lot of  
luggage.

Barf looks at her in disbelief.

CUT TO:

EXT. STAR FIELD

The Princess and Dot are climbing up the lucite ladder toward Eagle Five. Barf brings up the rear with the Princess' luggage: the handle of one suitcase in his mouth, a trunk on his back, tote bags hanging from his shoulders, two suitcases under each arm, and finally, a hatbox gripped by his tail.

CUT TO:

INT. EAGLE FIVE REAR QUARTERS

The Princess and Dot are in a curtained-off area at the back of the Winnebago. They look around disdainfully at the chaotic mess. Barf is emerging through the hatch, loaded down with luggage.

CUT TO:

33.  
INT. EAGLE FIVE COCKPIT

NOISE of Barf BANGING luggage. Lone Starr hears it and turns around.

CUT TO:

LONE STARR'S POV

Barf is emerging through the curtain, laden down with the luggage.

BACK TO SCENE

LONE STARR  
Checking in? What the hell is all that?

BARF  
(puts down bag from his mouth)  
Her Highness' luggage.

LONE STARR  
Luggage?! What does she think this is, a Princess Cruise?!

BARF  
She wouldn't go without it.

LONE STARR  
Oh yeah!  
(flicks on intercom)  
Now hear this! The minute we get out of here, the first thing we do is...

CUT TO:

INT. EAGLE FIVE REAR QUARTERS

Lone Starr is heard over intercom.

LONE STARR (V.O.)  
... dump the royal luggage.

PRINCESS  
(into microphone)  
Now you hear this! You will not touch that luggage. And furthermore, I want this pigsty cleaned up. I will not be rescued in such filth.

(CONTINUED)

CONTINUED:

LONE STARR (V.O.)

Listen, Your Spoiled Highness, on this ship I don't take orders, I give them.

PRINCESS

How dare you speak to me that way. You will address me with the proper respect. I happen to be Princess Vespa, daughter of Roland, King of the Druids!

CUT TO:

INT. EAGLE FIVE COCKPIT

LONE STARR

I shoulda known... a Druish Princess.

BARF

(almost to himself)

Funny, she doesn't look Druish.

CUT TO:

EXT. STAR FIELD

Eagle Five disengages itself and glides away just as the Spaceball Cruiser's hangar doors open and the light net draws in the Honeymoon Coupe. As it disappears inside, the hangar doors begin to close.

CUT TO:

INT. SPACEBALL CRUISER FORWARD LAUNCHING AREA

The doors now completely close. Away from the door is a slightly raised command area. On it are Dark Helmet, Sandurz and a few Spaceball lieutenants. They are watching the light net reeling in the Honeymoon Coupe. The still-glowing light net emits a low-level HUMMING SOUND.

SANDURZ

(into microphone)

Light net off.

The light net disappears and the HUMMING SOUND STOPS. A squad of Spaceball troopers comes trotting in on the double. They quickly surround the Honeymoon Coupe, their laser rifles at the ready. Their LEADER pulls down the door/ramp of the Coupe and prepares to enter.

(CONTINUED)

CONTINUED:

DARK HELMET

Hold it! I'll handle this personally.

The Troop Leader steps aside.

TROOP LEADER

Jawohl, Lord Helmet.

DARK HELMET

(to Sandurz)

Now we'll show her who's running  
this galaxy.

He slams down his visor mask and strides into the  
Honeymoon Coupe, breathing asthmatically. Once OFF SCREEN  
inside the Honeymoon Coupe, he talks through his visor  
mask.

DARK HELMET (O.S.)

(echoing into his visor mask)

So, Princess Vespa, you thought you  
could outwit the imperious forces of  
Planet Spaceball. Well, you were  
wrong. You are now our prisoner and  
you will be held hostage until such  
time as all the air from your planet  
is transferred to Planet Spaceball.

There is a moment of silence. Dark Helmet re-emerges from  
the Honeymoon Coupe.

DARK HELMET

(flipping up the  
visor mask)

She's not there.

SANDURZ

Did you check the --

DARK HELMET

(cutting him off;  
fiercely)

I checked the toilet!... She's not  
there. What happened? We had her.  
She was our prisoner. Where is  
she? Where did she go?

V.O. LOUDSPEAKER from the bridge.

RADAR OPERATOR

Radar's repaired, sir, and we're  
picking up the outline of a...  
Winnebago?

(CONTINUED)

CONTINUED:

DARK HELMET  
Winnebago... Lone Starr!... My  
lifelong nememis... nesemis... nena-  
... adversary. To the bridge!

CUT TO:

EXT. STAR FIELD

We see the Winnebago getting further away.

CUT TO:

INT. SPACEBALL CRUISER BRIDGE AREA

Dark Helmet and Sandurz bustle in and go straight to the radar screen.

DARK HELMET  
Where is it?

RADIO OPERATOR  
Fifteen light leagues away and  
increasing speed.

SANDURZ  
Not to worry, sir. We'll catch up  
in no time.  
(into microphone)  
Sandurz to Flight Command. Go to  
attack speed.

The NOISE level grows louder as the Spaceball Cruiser surges forward.

SANDURZ  
(continuing)  
They'll be ours in less than a  
minute.

Dark Helmet moans longingly.

SANDURZ  
(continuing; looking  
at him quizzically)  
Sir?

DARK HELMET  
(expressing his  
deepest yearning)  
Oh, Lone Starr... I can't wait to  
make him dead.

CUT TO:

## INT. EAGLE FIVE COCKPIT AREA

An enormous blip appears on Lone Starr's radar screen.

MUSIC -- a kind of radar-like Jaws theme.

LONE STARR

(reading the radar)

Uh oh. Here comes the Badyear Blimp.

BARF

We gotta get out of here in a hurry!

LONE STARR

Switch to hyper jets!

BARF

Hyper jets! We'll use up the rest of our fuel before we reach Druidia.

LONE STARR

Well, what would you like to use up first, our fuel or our lives?

BARF

Okay, you're the Captain.

LONE STARR

(switches on  
intercom)

Buckle up back there, we're going into Hyperactive.

CUT TO:

## INT. EAGLE FIVE REAR QUARTERS

The Princess has taken off her wedding veil and is spraying the area with an aerosol can labeled "Royal Smell." Dot is putting old socks and assorted debris into a corner.

PRINCESS

(into microphone)

We're going into what?

LONE STARR (V.O.)

(from intercom)

Never mind. Just sit down and buckle up.

PRINCESS

Who do you think you're talking to? I'll have you know --

Loud CLICK! She realizes Lone Starr has clicked off the intercom.

(CONTINUED)

CONTINUED:

PRINCESS

(continuing; to Dot)  
Never in my life have I hated  
anybody so much that I didn't even  
know!

She fastens her seatbelt.

CUT TO:

EXT. REAR OF EAGLE FIVE

On each side of Eagle Five, we see huge, round tail  
lights, which revolve out of sight revealing two, big,  
ugly, but extraordinary powerful, hyper jets. They REV UP  
with a menacing RUMBLE.

CUT TO:

INT. SPACEBALL CRUISER BRIDGE AREA

The Light Net Operator is at his console.

LIGHT NET OPERATOR

We're within light net range, sir.

SANDURZ

Very good. Activate on three.

LIGHT NET OPERATOR

Yes, sir.

CUT TO:

EXT. REAR OF EAGLE FIVE

The hyper jets erupt like two giant FLAMMENWAFFERS. We  
hear a huge SONIC BOOM as Eagle Five blasts off.

CUT TO:

INT. EAGLE FIVE COCKPIT

LONE STARR'S AND BARF'S POV THROUGH WINDSCREEN

The sky full of stars becomes stripes of light as they  
whizz by.

CUT TO:

## INT. EAGLE FIVE REAR QUARTERS

The Princess and Dot are buckled in, holding on for dear life and looking at each other wide-eyed like two kids on the first big dip of a roller coaster.

PRINCESS & DOT

(in unison)

Whoaa!!

CUT TO:

## EXT. STAR FIELD

In less than a second, Eagle Five rockets into the Star field and disappears.

CUT TO:

## INT. SPACEBALL CRUISER BRIDGE AREA

SANDURZ

One, two -- late! They're gone!  
They must have hyper jets on that thing.

DARK HELMET

After them! Catch them! Catch them!

SANDURZ

Yes, sir.  
(into microphone)  
Prepare for light speed.

DARK HELMET

No! Light speed is too slow. We're going to have to go to ludicrous speed.

## MUSIC STING.

In the background, we hear the Spaceball crew MURMURING to one another: "Ludicrous speed!"

SANDURZ

Ludicrous speed! We've never gone that fast, sir. I don't know if the ship can take it.

DARK HELMET

What's the the matter, Colonel Sandurz, chicken?!

(CONTINUED)



CONTINUED:

Sandurz, stung, gives Dark Helmet a look.

SANDURZ  
(into microphone)  
Prepare ship for ludicrous speed.  
Fasten all seatbelts.

Everyone immediately fastens his seatbelt.

SANDURZ  
(continuing)  
Seal all entrances and exits.  
Close all shops in the mall.  
Secure all animals in the zoo.

DARK HELMET  
(grabbing microphone  
from Sandurz)  
Give me that, you sissy wimp.

Sandurz shakes his head knowingly and fastens his seat belt.

DARK HELMET  
(continuing; into mike)  
Now hear this.

SANDURZ  
(interrupting)  
Sir, hadn't you better fasten  
your --

DARK HELMET  
(interrupting, yelling  
into mike)  
Ludicrous speed... go!

MUSIC -- SPACEBALL THEME: driving, ominous.

With a TREMENDOUS ROAR, the Spaceball Cruiser goes into "ludicrous speed." The ROAR BECOMES A HIGH-PITCHED SCREAM during the following:

CUT TO:

CLOSEUP - CRUISER CONTROL PANEL

On the control panel above the windscreen, CAMERA moves to first panel. A flashing green light reads, "Light Speed." CAMERA moves over to second panel. A flashing yellow light reads, "Ridiculous Speed." CAMERA moves over to third panel. A flashing red light reads, "Ludicrous Speed."

A warning KLAXON goes off and continues intermittently.

BACK TO SCENE

As the Spaceball Cruiser hits "Ludicrous Speed," it begins to vibrate violently.

SOUND: A HIGHER AND HIGHER SONIC SCREAM.

CUT TO:

CLOSEUPS - CREW MEMBERS' FACES - FAST INTERCUTS

The entire Spaceball crew's faces are flattened by the "G" pull.

CUT TO:

CLOSEUP - DARK HELMET

Dark Helmet's helmet streams out behind him connected to his little body by black suspenders. He is revealed in all his glory wearing an old-fashioned undershirt, blue-striped boxer shorts and black socks with garters.

CUT TO:

INT. EAGLE FIVE COCKPIT - LONE STARR'S AND BARF'S POV

Stripes of light continue to whizz by. Suddenly, an ominous ROAR from above and behind them fills the air.

CUT TO:

OPPOSITE ANGLE

Lone Starr and Barf look up and back. They quickly swivel their heads forward in time with the SOUND as it passes over them.

BARF

What the hell was that?

LONE STARR

Spaceball One.

The NOISE of Spaceball One DIMINISHES in the distance.

BARF

Do you think they spotted us?

LONE STARR

Who knows. Anyway, they're going so fast it'll take 'em two weeks to stop and turn around.

CUT TO:

## INT. SPACEBALL CRUISER BRIDGE AREA

It is continuing to fly at ludicrous speed.

DARK HELMET

(forcing his voice through  
flattened, compressed lips,  
moaning in pain)

You fools, we've just passed them!  
Stop!

SANDURZ

(shouting above the  
screaming engines)

We can't stop, it's too dangerous.  
We've got to slow down first.

DARK HELMET

Bull-shit! Stop!!

Shaking his head, Sandurz reluctantly pushes a double-handed lever that flashes red: "Emergency Stop." An ear-shattering AIR BRAKE HISS emanates from the bowels of the giant Spaceball Star Cruiser. The huge ship stops on a quarter.

The quick stop of the spaceship causes Dark Helmet's helmet to envelope him again and slam him into the command rail -- BANG! He bounces back into the entrance rotunda -- CLANG! Then forward again into the command rail -- BONG! where he comes to a bone-jarring stop. He is a shell of his former self.

SANDURZ

We've stopped, sir.

DARK HELMET

(shattered)

Yes.

SANDURZ

What should we do now, sir?

DARK HELMET

(in a new voice)

Why don't we take a five-minute  
break... smoke if you got 'em.

Suddenly, he keels over, helmet and all, into a dead faint  
-- CLUNK!

DARK HELMET

(continuing; mini-groan)

Oooohh...

CUT TO:

INT. EAGLE FIVE COCKPIT - LONE STARR'S AND BARF'S POV

We see the white stripes of light.

Then we see Lone Starr's hand beginning to pull the throttle back.

LONE STARR (O.S.)  
Coming out of hyperactive!

As the ship slows down, the stripes of white light gradually become single stars once again.

SOUND: Decrease to normal flying HUM.

CUT TO:

OPPOSITE ANGLE - LONE STARR AND BARF

BARF  
(extending his hand)  
Congratulations, Boss. You did it.

LONE STARR  
(shaking Barf's hand)  
Thanks, Barfus. Set a course for  
Dru-i-i-i-dia.

The ship has begun to jerk spasmodically, accompanied by STRANGE NOISES like a car running out of gas.

BARF  
Uh-oh. We're out of gas. Now what  
do we do?

LONE STARR  
Make an emergency landing. Quick,  
give me a reading.

BARF  
"Our Father, Who art in heaven..."

LONE STARR  
Stop that.  
(into intercom)  
Keep your seatbelts fastened back  
there. You okay, Princess?

PRINCESS (V.O.)  
No, you idiot! Where did you  
learn to fly? We've been --

CLICK! Lone Starr turns off the intercom.

(CONTINUED)

CONTINUED:

LONE STARR

Jets off. Rockets reversed. Gear  
down. Eagle Five coming in...

BARF

(into intercom)

We're going in. Brace yourself.

They begin to make a very bouncy landing on rough desert terrain.

CUT TO:

INT. EAGLE FIVE REAR QUARTERS

Despite their seatbelts, the Princess and Dot are being shaken, rattled and rolled. The Princess is somewhere between fury and fear.

CUT TO:

INT. EAGLE FIVE COCKPIT

Lone Starr and Barf fight to control the wild bucking bronco of the crash-landing spaceship. Boulders loom up and are narrowly missed. Finally, Eagle Five lurches to a jarring stop.

LONE STARR

(after a beat)

The Eagle has landed.

CUT TO:

INT. EAGLE FIVE REAR QUARTERS

The Princess unbuckles her seat belt, pulls herself together, and heads for the curtain leading to the cockpit.

DOT

Where are you going?

PRINCESS

I'm going to tell him off once and for all.

DOT

Wait a minute. We might need him to get us out of here. Besides, he's got a sexy voice, he could be cute.

(CONTINUED)

CONTINUED:

PRINCESS

Cute! I know these space bums,  
they're all alike -- fat, ugly,  
beer-swilling pigs!

CUT TO:

INT. EAGLE FIVE COCKPIT

LONE STARR

(unbuckling his seatbelt  
and getting up)  
Called me an idiot! I'm going back  
there and --

BARF

Hold it! Wait'll you see what she  
looks like, she's --

LONE STARR

(sarcastically)  
I know what she looks like. If  
you've seen one princess, you've  
seen them all -- buck-toothed,  
knock-kneed, horse-faced space dogs!

Lone Starr walks furiously to the curtained-off rear  
quarters. Just as he's about to open the curtain, it's  
yanked back by the Princess.

PRINCESS

(furious)  
Now listen, you...

She stops in mid-speech, obviously stunned by his rugged  
good looks.

CUT TO:

THE PRINCESS' POV

Lone Starr starts to say something, his jaw drops, his  
breath literally taken away by her beauty.

BACK TO SCENE

For a second, they are both speechless. Lone Starr  
recovers first.

(CONTINUED)

CONTINUED:

LONE STARR

And furthermore... on this ship, you are to refer to me as Captain, not "you idiot"!

PRINCESS

And you are not to call me "you."  
You will address me as Your Royal Highness.

LONE STARR

I'll tell you what you are. You are a royal pain in the --

BARF

(interrupting)

Hold it.

(makes the classic  
football "T" gesture  
with his hands)

Time.

PRINCESS & LONE STARR

What?!

BARF

May I make a small suggestion?

They look at him.

BARF

(continuing)

Why don't we vacate the area before the Spaceballs come back and clobber us.

DOT

The schmuckie's right, let's get out of here.

BARF

That's schmookie.

LONE STARR

Come on, let's go.

PRINCESS

Wait! My things!

LONE STARR

Take only what you need to survive.

CUT TO:

## EXT. MOONS OF VEGA - DAY

We see barren, God-forsaken-looking terrain, not unlike the back lot of the Burbank Studios.

The Princess and Dot come INTO FRAME. The Princess is carrying a tote bag and a small hat box. Dot is pulling an airline stewardess-type luggage hauler, upon which rests two large matching suitcases which, in turn, match the Princess' designer tote bag.

Pulling up the rear and ENTERING FRAME, we see Lone Starr and Barf struggling to carry a huge steamer trunk. The luggage and the trunk have little "P.V." insignias embossed all over them. The Princess trips and almost falls.

PRINCESS

Oi gevalt.

(recovering)

Whatever that means.

They continue on, starting up an incline.

LONE STARR

(to Barf)

What the hell is in this thing? It weighs a ton.

They put the trunk down and Lone Starr opens it up. He takes out the largest blow-dryer in the world.

LONE STARR

(continuing)

What's this?

(holding up dryer)

I said take only what you need to survive.

PRINCESS

It's my Industrial Strength Hair Dryer and I can't live without it.

LONE STARR

Okay, Princess, that's it. The fairy tale's over. Welcome to real life. You want this hot air machine? You carry it!

PRINCESS

Listen, you peasant, my father is paying you a lot of money. You pick that up.

(CONTINUED)



CONTINUED:

LONE STARR

Well, what've we got here. Look at her; those flashing eyes, those flushed cheeks, those trembling lips... You know something, Princess, you're ugly when you're angry.

PRINCESS

That's it! You and your animal are fired!

CUT TO:

CLOSEUP - BARF

He takes umbrage at the word "animal" and growls.

BACK TO SCENE

LONE STARR

That's fine with me. Okay, Princess, you're on your own.

(to Barf)

Come on, Animal.

Lone Starr and Barf turn around and march off over the crest of a ridge. Dot, worried, looks at the Princess.

DOT

What good did that do? Now we're stranded out here!

PRINCESS

Don't worry, he'll be back. He's madly in love.

Dot looks at her quizzically.

PRINCESS

(continuing)

With the money, the money.

QUICK CUT TO:

ANGLE - OTHER SIDE OF RIDGE

MUSIC -- ominous.

We see a flat area of sandstone, lichen and moss.

(CONTINUED)

CONTINUED:

Right before our eyes it opens up revealing a bubbling, oozing mass of volcanic mud. It emits MYSTERIOUS, BURBLING SOUNDS. As our heroes approach, the lichen and moss closes, unseen by them.

OMINOUS MUSIC FADES OUT.

MED. TWO SHOT

Lone Starr and Barf ENTER THE FRAME and start walking across the flat area.

BARF  
(hand out, pleading  
with Lone Starr)  
The money, the money! A million  
spacebucks!

LONE STARR  
Don't worry. We won't lose it. She  
needs us a lot more than we need  
her. Remember a Druish Princess  
needs a staff of servants just to  
change her mind.

BARF  
Of course, you're right. Any minute  
now she'll be screaming her silly  
head off for help.

Barf suddenly screams and disappears down OUT OF THE  
BOTTOM OF THE FRAME.

BARF  
(continuing; female-  
sounding scream)  
Helllp! Helllp!! Helllp!!!

CUT TO:

ANOTHER ANGLE

The moss has opened up again and Barf is sinking quickly  
into the quagmire.

LONE STARR  
Barf! Give me your hand! Quick!

Barf grabs Lone Starr's arm. Slowly but surely, Lone  
Starr starts to pull Barf out. Suddenly -- MUSIC -- a  
pair of "mud arms" with twig-like fingers reaches up out  
of the ooze, clutches Barf around the thighs, and begins  
to pull him back down.

(CONTINUED)

CONTINUED:

Barf, with his enormous strength, breaks the grip of the encircled mud-arms, only to have new ones instantly spring out of the mud and grab him. There are too many for him to overcome. He is pulled down, his hand wrenched out of Lone Starr's by the overpowering tenacity of the MUD MEN.

LONE STARR

Uh-oh! Mud Men!  
 (grabs a muddy "branch"  
 at the edge of the  
 quagmire)  
 Here! Grab this!

With a tremendous heave, he pulls on the branch, which suddenly turns into the arm of a huge Mud Man, who springs from the muck with a hideous, GURGLING ROAR, mud spewing wildly from his mouth, his bestial face inches from Lone Starr's. A scream of horror escapes from Lone Starr's lips. The Mud Man quickly encircles Lone Starr's neck with his huge muddy arm. Barf manages to work his way toward Lone Starr in a last courageous effort to save his boss' life. Lone Starr viciously sinks his teeth into the Mud Man's arm and spits out a mouthful of mud, but the arm quickly reseals itself with fresh mud. Once again, Barf begins to sink, drawn down by unseen Mud Men.

BARF

Lone Starr! I just want you to know  
 it was nice working with you...

LONE STARR

Don't give up, Barf, don't give up!

Barf struggles but to no avail. His head sinks below the surface.

LONE STARR

(continuing; in horror)  
 Barf! Barf!

Barf's head surfaces.

BARF

What, Boss, what?

Barf takes a gulp of air as he's pulled down again.

LONE STARR

Barf!

Suddenly we hear...

HEROIC MUSIC.

(CONTINUED)

CONTINUED:

Then we hear the gigantic HUM OF A POWERFUL MOTOR, followed by a ROAR of hot wind. Lone Starr and the Mud Man both whip their heads around in the direction of the SOUND.

CUT TO:

ANGLE - RIM OF THE RIDGE

There poised on the edge of the quagmire, stands Princess Vespa, holding her Industrial Strength Hair Dryer like a flame-thrower. She blasts the Mud Men with fierce gusts of hot air. She then concentrates on the Mud Man that is choking the life out of Lone Starr.

CUT TO:

CLOSEUP - MUD MAN

His eyes widen in terror as he realizes he is being attacked by his greatest enemy: hot, dry air. Slowly but inexorably, he begins to dry. His color changes from wet black mud-flesh to sand, gray, dried clay. As he rapidly dries, pieces of him begin to fall off.

CUT TO:

CLOSEUP - MUD MAN

The arm begins to cake and crumble. Lone Starr breaks free.

CUT TO:

CLOSEUP - LONE STARR

Lone Starr gulps a deep breath of air, sighing with relief. Then, he sees something.

LONE STARR  
(to Princess)  
Look out!

CUT TO:

LONE STARR'S POV

A huge Mud Man reaches up toward the Princess. She swings around to face it.

CUT TO:

PRINCESS' POV

A hideous, snarling Mud Man.

CUT TO:

CLOSEUP - PRINCESS

She aims her hair dryer at the Mud Man.

PRINCESS

Oh, dry up!

CUT TO:

ANGLE - MUD MAN

He instantly cracks and falls apart with an agonizing DRY SCREAM.

CUT TO:

ANOTHER ANGLE - THE QUAGMIRE

LONE STARR

(frantically looking  
around)

Barf! Barf!

PRINCESS

Where?

LONE STARR

(points)

Down there!

Lone Starr is pointing to the middle of the quagmire. The Princess aims her hair dryer right at the center. It dries up immediately, causing the Mud Men to choke, writhe and scream in pain and protest as they dry, cake and crumble to pieces. They look not unlike a colony of "mud-lepers" losing parts of themselves in quick succession.

Lone Starr looks around desperately for Barf.

LONE STARR

(agonized)

Barf! Barf!

A huge cake of mud breaks loose from the dried-up quagmire and surfaces. An arm comes out of the cake and hits the block of mud where the face would be. The mud drops away, revealing Barf's embedded face.

(CONTINUED)

CONTINUED:

BARF  
(to Lone Starr)  
Hi, Chief!

Lone Starr turns to the Princess.

LONE STARR  
That was pretty good for a Princess.  
I owe you one.

PRINCESS  
You don't owe me anything. We're  
even.

LONE STARR  
It's going to be dark soon. We  
better find a place to make camp for  
the night.

CUT TO:

INT. SPACEBALL CRUISER BRIDGE AREA

Technicians in the background are repairing the damage  
that was caused by going into "ludicrous speed" and stop-  
ping so abruptly.

LOUDSPEAKER (V.O.)  
(flat, emotionless)  
Attention, there are still tickets  
left for the Clingling Brothers  
Circus which will be touring the  
ship from May to December.

Two TECHNICIANS are knocking the dents out of Dark  
Helmet's helmet with him in it -- BONG! BONG! BONG!  
Dark Helmet reacts.

DARK HELMET  
(to Radar Operator)  
Any sign of them yet?

RADAR OPERATOR  
No, Lord Helmet, they're still  
nowhere on the scanner.

DARK HELMET  
Keep looking.

SANDURZ  
Wait a minute, sir. I have an idea.  
(MORE)

(CONTINUED)

CONTINUED:

SANDURZ (CONT'D)  
 (to a Spaceball Video  
 Technician)  
 Do we have the videocassette of  
 "Spaceballs - The Movie"?

VIDEO TECHNICIAN  
 I'll look, sir.

He opens a sliding panel to reveal a wall of video-  
 cassettes.

DARK HELMET  
 Wait a minute! There can't be a  
 cassette of "Spaceballs" yet! We're  
 right in the middle of making it.

SANDURZ  
 That's true, sir, but there's been a  
 breakthrough in home video  
 marketing.

DARK HELMET  
 What breakthrough?

SANDURZ  
 Instant cassettes. They're out  
 before the movie is finished.

DARK HELMET  
 (making believe he  
 understands, but still  
 puzzled)  
 Wow! That's incredible! What'll  
 they think of next!

The Video Technician reaches for "Spaceballs - The Movie"  
 from a shelf filled with cassettes of Mel Brooks movies.

VIDEO TECHNICIAN  
 (to Sandurz)  
 Here it is, sir.

He clicks the cassette into the VCR.

CUT TO:

CLOSEUP - VIDEO SCREEN

We see FBI warning, studio logo and fanfare, and then the  
 beginning of this movie with the legend: "Once upon a  
 time warp..."

(CONTINUED)

CONTINUED:

DARK HELMET (V.O.)  
No, no, no! It's much later. Go  
forward!

We see "snow" and hear a WHOOSHING STATIC SOUND.

DARK HELMET (V.O.)  
(continuing)  
Try now! Quick search!

We see and hear our movie very speeded up. In less than ten seconds, we see the entire "ludicrous speed" sequence, ending as Dark Helmet falls over and moans.

BACK TO SCENE

Dark Helmet and Sandurz are watching the screen. The Video Technician is seated at the VCR.

DARK HELMET  
(embarrassed)  
No, no, keep going!  
(gives a sideways glance)  
It's after that!

CUT TO:

CLOSEUP - VIDEO SCREEN

Once again on the TV screen we see "snow" and hear WHOOSHY STATIC.

DARK HELMET (V.O.)  
(continuing)  
Stop! Look here!

The videocassette goes to normal speed and what we see on the TV screen is the same scene we're watching on the movie screen.

BACK TO SCENE

Dark Helmet stares, puzzled, at the TV screen. He moves closer to his TV image, which in turn moves closer to him until they are almost nose to nose.

(NOTE: During the following conversation, everybody's voice is doubled. Real people and images say the same thing at the same time.)

(CONTINUED)



CONTINUED:

DARK HELMET

What's going on? What the hell am I looking at? When does this happen in the movie?

SANDURZ

Now. You're looking at now, sir. Everything that happens now is happening now.

DARK HELMET

(after a beat)

Now? What happened to "then?"

SANDURZ

We passed "then." We're at "now" now.

DARK HELMET

Then go back to "then."

SANDURZ

Now?

DARK HELMET

Not "now," "then!"

SANDURZ

"Then" when?

DARK HELMET

Now!

The Video Technician presses a button and the video-cassette goes into rewind for a short bit.

DARK HELMET

(continuing)

Stop!

CUT TO:

CLOSEUP - VIDEO SCREEN

The tape stops at the point where we see the Moons of Vega, right before the Princess and Dot enter with the luggage.

A moment later, they ENTER THE FRAME, and we now see the Princess, Dot, Lone Starr and Barf, all carrying the luggage.

SANDURZ (V.O.)

There they are! They're on The Moons of Vega.

BACK TO SCENE

DARK HELMET

Good work, Sandurz. Set a course  
for The Moons of Vega. What's our  
E.T.A.?

SANDURZ

We'll be there tomorrow at high  
noon.

MUSIC -- a brushstroke of synthesized "High Noon."

CUT TO:

EXT. MOONS OF VEGA CAMPSITE - NIGHT

Our heroes have made camp on a high, flat-topped dune from  
which they can see the desert below. Lone Starr is look-  
ing up at the night sky. Barf is sleeping by his side on  
a huge rubber doughnut that reads, on its side: INFLATO-  
DOGGIE BED. Barf is having a dog-dream.

CUT TO:

CLOSEUP - LONE STARR

He looks over at Dot and the Princess.

CUT TO:

LONE STARR'S POV

We see Dot asleep. A little orange sign on her shoulder  
flicks on and off and reads: "Sleep Mode." Dot emits a  
slight electronic snore.

BEEP. BLEEP. BEEP. BLEEP.

A short distance away, the Princess is sitting on a  
boulder looking up at the night sky. She shivers and rubs  
her arm to get warm.

BACK TO SCENE

Lone Starr goes over, takes off his flight jacket and  
places it around her shoulders.

PRINCESS

Thanks. It's freezing.

Suddenly, they are bathed in white light.

CUT TO:

## LONE STARR AND PRINCESS' POV - THE NIGHT SKY

We see a full moon quickly rise, and then another moon, and another, and another. The four full moons brightly light up the night.

## BACK TO SCENE

LONE STARR

Don't look now, but I think we're being mooned.

PRINCESS

Wow! Four full moons!

LONE STARR

Lucky I'm not romantic.

They both gaze up at the sky.

PRINCESS

I can't seem to find Druidia.

LONE STARR

Right up there...

(points)

That bright blue one... See?

PRINCESS

Oh, yes. It looks so small... and far away.

After a beat:

LONE STARR

Don't worry. I'll get you there.

PRINCESS

(still looking up  
at the sky)

Which one is yours?

LONE STARR

Who knows?

PRINCESS

You don't know where you're from?

LONE STARR

Not really. I was left on the  
doorstep of a monastery.

PRINCESS

By whom?

LONE STARR

I don't know.

(CONTINUED)

CONTINUED:

PRINCESS

Didn't the monks tell you?

LONE STARR

They couldn't. They'd taken a vow of silence.

PRINCESS

Then you don't know who your parents are?

LONE STARR

No. All I've got is this.

From beneath his shirt, Lone Starr takes out a tarnished silver medallion that he wears around his neck.

LONE STARR

(continuing)

It was around my neck.

CUT TO:

CLOSEUP - THE PRINCESS' HAND

The Princess cradles the medallion in her hand. There's an eagle-like emblem on one side and strange hieroglyphic writing on the other.

PRINCESS (V.O.)

What is it?

LONE STARR (V.O.)

I don't know. I've taken it to every wise man in the galaxy, but nobody can tell me what it means.

CUT TO:

ANOTHER ANGLE - LONE STARR AND THE PRINCESS

She's still holding the medallion. Their faces are very close.

PRINCESS

It's beautiful.

MUSIC -- You and the night, etc.

They're both aware that the chemistry is heating up between them. They stare at each other for a moment in silence.

(CONTINUED)

CONTINUED:

Lone Starr breaks the moment. He takes the medallion from the Princess' hand and tucks it back into his shirt.

LONE STARR

So, how come you ran away from your wedding?

PRINCESS

I wasn't in love with the groom.

LONE STARR

Then why were you going to marry him?

PRINCESS

Because I'm a princess and I have to marry a prince.

LONE STARR

But you don't love him?

PRINCESS

I have a duty to my father and my planet. I must go back. I shouldn't have run away. I realize now that love is one luxury that a princess can't afford.

Without realizing it, the Princess and Lone Starr are moving closer to each other.

LONE STARR

You're probably right.

PRINCESS

I know now that I must learn to live without love.

LONE STARR

I guess so...

PRINCESS

I have no choice.

LONE STARR

Of course you don't.

PRINCESS

Besides, love isn't that important.

LONE STARR

Nah. It isn't.

PRINCESS

I think I could be perfectly happy the rest of my life without love.

(CONTINUED)

CONTINUED:

LONE STARR  
Sure you could...

PRINCESS  
Without being held...

LONE STARR  
Yeah...

PRINCESS  
Or kissed...

LONE STARR  
Yeah...

Their lips touch. They begin to melt into each other's arms. The mood is suddenly shattered by the WHOOP! WHOOP! WHOOP! of an O.S. ALARM. Their heads whip around toward the source of the noise.

CUT TO:

THE PRINCESS' AND LONE STARR'S POV

The WHOOP WHOOP WHOOP SOUND is coming from Dot. Her eyes are flashing alternately like the red and blue lights on top of a police car. On her chest, a red light flashes on and off. It reads: "VIRGIN ALARM" "VIRGIN ALARM" "VIRGIN ALARM."

Barf, abruptly awakened by the alarm, starts BARKING furiously.

Dot rushes over, grabs the Princess, and moves her away from Lone Starr. She turns off her "Virgin Alarm."

DOT  
(to Lone Starr)  
We'll have none of that, mister!

BARF  
What the hell's going on? What was that noise?

DOT  
Your master here set off my "Virgin Alarm!"

BARF  
You're a virgin? I didn't even know droids did that!!

(CONTINUED)

CONTINUED:

DOT

You animal!

(turning and pointing to  
the Princess)

You get back to bed, miss!

(turning to Lone Starr)

And as for you, Fly Boy --

LONE STARR

All right. All right. Let's all  
get some sleep. We've gotta get  
moving before dawn.

BARF

Why so early?

LONE STARR

'Cause we won't get very far once  
that blazing desert sun comes up.

They move off to their respective sleeping areas. Lone  
Starr and the Princess exchange a last lingering look.

FADE OUT.

FADE IN:

EXT. SKY - CLOSEUP - THE SUN - DAY

It seems enormous, a big, burning yellow ball that FILLS  
THE SCREEN.

CAMERA PANS DOWN to the desert.

EXT. DESERT - DAY

We see a hatbox lying in the sand.

CAMERA TRACKS across the desert.

Every few yards, we see another abandoned piece of lug-  
gage: suitcases, tote bags, the large trunk, and finally,  
the Industrial Strength Hair Dryer.

CUT TO:

A WIDER SHOT

Our four pitiful heroes struggle in single file across the  
burning hot desert.

CUT TO:

ANOTHER ANGLE - LOW

We see a sand dune framed against the blue sky. Over the top of it staggers Lone Starr, exhausted, his parched face coming TOWARD THE CAMERA.

LONE STARR

(gasps)

Water...

As Lone Starr EXITS FRAME, Barf enters, panting like a thirsty dog as he heads TOWARD THE CAMERA.

BARF

(panting)

Water...

As Barf EXITS FRAME, Dot enters, heading TOWARD THE CAMERA, exhausted.

DOT

(gasps)

Oil...

As Dot EXITS FRAME, the Princess enters, and heads TOWARD THE CAMERA.

PRINCESS

(gasps)

Room service...

DISSOLVE THROUGH TO:

EXT. SKY - DAY

MUSIC.

A BLAZING YELLOW LIGHT SUFFUSES THE ENTIRE SCREEN.

CAMERA PULLS BACK to reveal our heroes' relentless enemy, the sun.

Once again the CAMERA PANS SLOWLY DOWN to the desert floor.

CUT TO:

EXT. DESERT - DAY

Lone Starr is carrying the Princess and Barf is carrying Dot piggyback.

BARF

I can't go any further... I can't.

(CONTINUED)



CONTINUED:

LONE STARR

Come on, Barf old buddy. Just one more dune to go.

Barf falls to his knees.

BARF

Yeah... that's what you said three dunes ago.

Barf plops face down down in the sand.

LONE STARR

Must go on... Must go on... Must go on... Who am I kidding?

Lone Starr collapses with the Princess in his arms.

MUSIC -- things are looking down.

SOUND -- ominous thrum of Spaceball Cruiser's ENGINES.

CUT TO:

EXT. SKY

Spaceball One is approaching in the distance.

CUT TO:

INT. SPACEBALL ONE BRIDGE AREA

RADAR TECHNICIAN

Picking up life forms in Vector 78, sir. Three humans and a droid, alive but unconscious.

DARK HELMET

Ah, good. Just the way I like my enemies, collapsed and defenseless. Sandurz, prepare to land and pick up the prisoners.

SANDURZ

Yes, sir.

DARK HELMET

Lone Starr, at last his capture is imident, imimint, intimate... soon he'll be ours.

CUT TO:

EXT. DESERT - DAY

Our four heroes are still unconscious.

MUSIC -- tells us doom is imminent, intimate, intimate... soon.

SOUND -- STRANGE SCRATCHING coming from below the sand.

CAMERA WIDENS to reveal source of sound.

From out of the sand appear two little paw-like hands, scratching away. Then, up pops a little fuzzy head wearing a sand-colored hood. It is a DINK. A Dink is a lovable little creature with a vocabulary of one word, "dink." The Dink sees our heroes.

DINK #1

Dink!

Instantly, in quick succession, five other little heads pop out of the sand. They all say, in rapid succession, the word "DINK!"

All the Dinks emerge from the sand. They are about three feet high and wear cord-tied robes and sandals. They look like miniature Benedictine monks. They examine our unconscious heroes and are obviously concerned. They chatter excitedly among themselves.

DINKS

(together, overlapping)

Dink, dink, dink, dink, dink, dink, dink...

Dink #1, who is obviously the leader, holds up his arms and stops them. He then gestures to the others as though giving orders.

DINK #1

Dink dink... dink dink... dink dink.

The Dinks surround our heroes.

CUT TO:

CLOSEUP - LONE STARR

One of the Dinks is giving him water from a canteen. Lone Starr's eyes open and he drinks gratefully.

LONE STARR

Thank you. Where am I, Disneyland?

(CONTINUED)

CONTINUED:

DINK  
(to Lone Starr, in the  
rhythm of "you're welcome")  
Dink dink dink.

CUT TO:

CLOSEUP - THE PRINCESS

A pair of Dinks are giving water to her.

PRINCESS  
(between gulps)  
Thank you... thank you.

DINKS  
(to the Princess, in  
unison, again "you're  
welcome")  
Dink dink dink.

CUT TO:

CLOSEUP - BARF

He is drinking greedily from a canteen held by a Dink.

CUT TO:

CLOSEUP - DOT

One of the Dinks shoves a funnel into a quart can which reads: "Droid Oil 1200." The second Dink lifts the can and tilts the nozzle into her mouth. We hear the thick, rich, GLUG, GLUG, GLUG of the oil going down her throat.

SCREEN FLIPS TO:

EXT. DESERT - LATER THAT DAY

Our heroes, led by the Dinks, trudge through the desert toward a large dune. The Dinks are all saying "dink dink." Dink #1 turns to the other Dinks and barks out a series of orders. Four of the Dinks run ahead to the dune and brush the sand away from the face of it, revealing two large hidden doors on each of which is a mysterious:  
Ⓜ The doors magically open exposing the top of a stone staircase.

The Dinks indicate they should enter.

(CONTINUED)

CONTINUED:

PRINCESS

Wait a minute. Why are we following these strange characters?

O.S. and in the distance, Dark Helmet's VOICE RESOUNDS through the bullhorn.

DARK HELMET (V.O.)

Now hear this. Fan out. Search everywhere. Find them. Comb the desert! Do you hear me?! Comb the desert!

LONE STARR

Let's take a vote. All those in favor of going with these little guys raise your hand and say "aye!"

They all raise their hands...

LONE STARR/BARF/PRINCESS & DOT

(in unison)

Aye!

... And start into the open dune after the Dinks. Just before she enters, the Princess lowers her arm.

CUT TO:

INSERT - PRINCESS' WRIST

A shiny gold bracelet falls from her wrist into the sand.

BACK TO SCENE

When our heroes are all inside, the doors close behind them. A cascade of sand tumbles down and completely conceals the entrance.

CUT TO:

INT. CAVERN ANTEROOM - DAY

Our heroes and the Dinks come down the last few steps into a stone-floored anteroom.

PRINCESS

Where are we?

DOT

(to Lone Starr)

Why don't we ask them?

(CONTINUED)

CONTINUED:

The Dinks gesture toward a Gothic archway, then to our heroes, indicating that they should follow them through it.

DINK #1

Dink dink.

LONE STARR

I would but I got a funny feeling no matter what we ask them the answer's going to be "dink."

CUT TO:

INT. CAVERN TEMPLE ROOM - DAY

The Dinks and our heroes have entered a huge, pillared cavern. It looks like a cross between the Temple of Doom and the Temple Beth Israel. As the cavern gradually becomes bathed in light, we see steps revealed at the far end. They lead to an altar upon which sits a 20-foot high Buddha-like statue with gleaming ruby eyes and smoke coming out of its nostrils and its huge pointed ears. It has a forbidding look.

MUSIC -- ominous, smoke gets in your nostrils.

The Dinks have separated into two groups of four each and are standing reverentially on either side of the altar. Dink #1 once again beckons our heroes to come forward. They edge closer to the statue.

PRINCESS

(sotto to Lone Starr)

Now what's going to happen?

LONE STARR

(sotto to Princess)

Don't ask and maybe it won't...

Suddenly, the statue breathes fire like a dragon. Barf BARKS.

BARF

Ruff! Ruff! Ruff!

At once, the VOICE OF THE STATUE booms forth. The effect is impressive and scary.

VOICE OF STATUE

Silence!!!

They all freeze.

(CONTINUED)

CONTINUED:

VOICE OF STATUE

(continuing)

Who dares enter the sacred and  
awesome presence of the everlasting  
Know-It-All?!

LONE STARR

(half to himself)

Everlasting Know-It-All... It can't  
be... He's been dead for a thousand  
years.

PRINCESS

Who?

DOT

Who?

BART

Who?

LONE STARR

(awestruck)

... Yogurt!

Smoke billows forth from various parts of the "temple."  
LOUD SOUND EFFECTS come from everywhere.

PRINCESS/DOT/BART

(in wonder)

Yogurt... !

At that moment, a little hidden door in the belly of the  
Buddha opens. Standing there is a cute, three-foot high  
little man. He is a benign version of the fearful statue.  
His name is YOGURT.

YOGURT

(emerging from the  
doorway)

You hoida me?

LONE STARR

Heard of you!? Who hasn't heard of  
Yogurt?! Yogurt the wise, Yogurt  
the all-powerful, Yogurt the  
magnificent!!!

YOGURT

(holding up his hand,  
slightly embarrassed)

Please, please, please. I'm just  
plain Yogurt.

(CONTINUED)

CONTINUED:

LONE STARR

But, weren't you the leader of the  
Red-Eye Knights and the possessor of  
the force?

YOGURT

No, no, that was Alec Guinness.

MUSIC.

YOGURT

(continuing; slowly  
and majestically)  
I am the keeper of a greater magic,  
a power known throughout the  
universe as...

MUSIC STING.

YOGURT

(continuing)  
The Schwartz!!!

He extends his right hand revealing a silver ring on his  
middle finger. For a moment, a dazzlingly bright, silver  
light suffuses the ring.

LONE STARR/PRINCESS/  
DOT/BARF

(in unison)  
The Schwartz!!!

YOGURT

Don't be afraid. The Schwartz is in  
the service of the pure and the  
brave and the good and the cute...  
May the Schwartz be with you!

LONE STARR

Thank you, sir.

The Dinks, who have gathered around Yogurt, begin chatter-  
ing excitedly and tug at his sleeves.

YOGURT

Och, where are my manners? I forgot  
to introduce my dinks. I couldn't  
live without them. They work for  
scale. They're called Rinky, Dinky,  
Finky, Stinky and Winky.

As his name is spoken, Winky gives a wink.

(CONTINUED)

CONTINUED:

PRINCESS

Thank you all so much for saving us.

DINKS

(in unison)

Dink dink dink dink.

BARF

What do you mean it was nothing?  
Hey! I'm beginning to think in  
dink.

LONE STARR

Yogurt, there's something I don't  
understand.

YOGURT

Captain?

LONE STARR

What is this place? Why are you  
here?

YOGURT

Why am I here?

(pointing to the Dinks)

Why are they here?

(to our heroes)

Why are we all here? In a word:  
Merchandising!

BARF

Huh?

DOT

What?

YOGURT

The movie's nothing anymore. The  
real money's in the record albums,  
the video cassettes, lunch boxes,  
sheets, towels, toilet paper, and  
the ultimate humiliation... action  
figures!!!

From behind him, he picks up a bunch of action figures of  
our heroes and Yogurt in see-through display packs.

YOGURT

(continuing)

Lone Starr, Barf, Dot, Princess  
Vespa, me!... Let's face it... Toys  
'R Us!!!

CUT TO:



EXT. DESERT - DAY

The Troopers are in the desert holding a giant black "Ace" comb and pulling it through the sand.

CUT TO:

ANOTHER PART OF THE DESERT

Dark Helmet and Sandurz stand atop a dune. Sandurz is looking through binoculars. Dark Helmet shades his eyes from the sun.

SANDURZ

Sir?

DARK HELMET

What is it?

Sandurz puts down his binoculars and turns to Dark Helmet.

SANDURZ

Are we being too literal?

DARK HELMET

No, you fool. Keep combing. Keep combing.

CUT TO:

INT. CAVERN - CLOSEUP - LONE STARR'S FINGERS CLASPING  
THE MEDALLION - NIGHT

LONE STARR

It's a mystery. None of the wise  
men could tell me what it means.

CAMERA PULLS BACK to reveal Yogurt standing beside Lone Starr who literally towers over him. The huge Buddha is right behind them.

YOGURT

Wise men? What do they know?  
They're all a bunch of dummies. Let  
me give it a shot.

In order to get a better look at it, Yogurt stands up and to Lone Starr's surprise, reveals that until now he's been walking around on his knees. His little green shoes turn out to be attached to his legs with rubber bands. His full-length robe is now knee-length revealing his bare legs, little white ankle socks, and worn velvet bedroom slippers.

(CONTINUED)

CONTINUED:

YOGURT

(continuing)

Oi, what a pleasure to stand up.  
It's hard to work on your knees at  
my age.

Yogurt looks at the medallion.

YOGURT

(continuing)

No wonder they couldn't figure it  
out. It's written in the oldest  
language known to man.

LONE STARR

What's that?

YOGURT

Pig Latin.

LONE STARR

Can you read it?

YOGURT

Ess-ay.

LONE STARR

What does it say?

YOGURT

I can't tell you.

LONE STARR

Why?

YOGURT

It's too early in the picture. Be  
patient.

Lone Starr is noticeably disappointed.

YOGURT

(continuing)

Now -- Concentrate and try again.

Lone Starr steps back a few feet. He raises his right  
hand and we see that on his middle finger he is now  
wearing Yogurt's silver ring.

LONE STARR

Okay, but I still don't see how I  
can lift that big statue with this  
little ring.

(CONTINUED)

CONTINUED:

YOGURT

Never underestimate the power of the Schwartz.

Lone Starr points his ringed finger toward the giant statue, closes his eyes, and concentrates with all his might.

MUSIC -- the uplifting theme of the Schwartz.

SOUND -- heavy shifting stone.

The ring begins to glow, and lo and behold, the statue starts to rise.

YOGURT

(continuing)

Look, Lone Starr, you're doing it.

LONE STARR

I can't believe it. The power of the Schwartz, it's working.

YOGURT

Higher, Lone Starr, lift it higher.

MUSIC -- climbing gloriously higher.

Lone Starr is concentrating with all his might as the statue continues to slowly rise.

LONE STARR

Higher... higher.

Barf comes bursting in.

BARF

(excited)

Hey, boss, I'm --

Barf's mouth drops open as he sees the statue poised in mid-air. The mood is broken. The MUSIC STOPS. The statue crashes to the ground falling on Yogurt's foot. CRASH!!

YOGURT

(in great pain, in Yiddish)

Oi, ooh, wow, boy, oi zeh vet mir nisht git! Oi woof, wow, ouch.

Lone Starr and Barf rush over to Yogurt.

(CONTINUED)

CONTINUED:

LONE STARR

Oh, my gosh, I'm sorry, it fell  
right on your foot. Are you all  
right?

YOGURT

Don't ask foolish questions. Get  
that foot off my foot.

LONE STARR

(to Barf)

C'mon, on three, lift. One...  
two... three... off.

Lone Starr and Barf lift with all their might. The statue  
doesn't budge an inch.

YOGURT

(running out of  
patience)

Use the Schwartz, Lone Starr, use  
the Schwartz.

LONE STARR

(to Barf)

Stand back.

He points the ring at the statue and concentrates with all  
his might. The ring glows.

MUSIC -- the Schwartz theme begins.

Once again, we hear the SCRAPING OF STONE, as the statue  
leaves the ground. Yogurt pulls his foot out. MUSIC  
STOPS. The statue falls again. CRASH!

YOGURT

Oi. That's better. That's better.  
That's better.

O.S., we hear the DINKS SINGING. They enter wheeling a  
four-tiered cake enormous enough to accommodate more  
lighted candles than have ever been seen on a birthday  
cake. They number in the thousands. As they wheel it in,  
they're singing "Happy Birthday to You..." in Dink.

DINKS

(singing)

Dink, dink, dink, dink, dink...

YOGURT

Oooh!

(smacking his head)

I forgot it's my birthday. Those  
little sweethearts remembered.

(CONTINUED)

CONTINUED:

They put the cake in front of Yogurt.

BARF

Boy, that's a lot of candles. How old are you?

YOGURT

I'm eighty-five... hundred and forty-two.

DINKS

Dink dink dink. Dink dink dink.

BARF

Yeah, yeah. Make a wish.

YOGURT

I wish I have enough breath to blow out these candles. Here we go!

Yogurt draws a gigantic breath and in one long exhalation starts blowing out the candles. The Dinks slowly turn the cake, which is on a Lazy Susan, to help Yogurt reach all the candles.

Yogurt blows and blows and blows and blows as hundreds, and then thousands of candles go out. His face changes slowly from green to red to purple. His eyes begin to bulge alarmingly.

Finally, on the top tier of the cake, there is one candle still lit. Yogurt leans forward, and with his last gasp, blows it out. Everyone cheers and applauds and Yogurt falls head first into the cake, sinking in up to his shoulders.

CUT TO:

EXT. DESERT - NIGHT (DAY FOR NIGHT)

Dark Helmet and Sandurz are standing on the dune upon which we last saw them.

SANDURZ

There's no sign of them, sir. We've left no stone unturned.

DARK HELMET

Bullshit. What about this one?

Dark Helmet takes two steps and turns over a nearby stone. Underneath it, we see the golden bracelet the Princess dropped. He picks it up.

(CONTINUED)

CONTINUED:

DARK HELMET  
(continuing)  
See? A bracelet...

He holds it up and reads the inscription.

DARK HELMET  
(continuing)  
"To Princess Vespa from King Daddy  
-- Happy Purim." They've got to be  
somewhere nearby.

SANDURZ  
(puzzled, half to  
himself)  
But we've searched every inch of --

DARK HELMET  
(putting up his hands,  
interrupting him)  
Wait.

MUSIC -- faint reprise of the theme of Schwartz.

DARK HELMET  
(continuing)  
I feel the presence of the Schwartz.

SANDURZ  
(in awe)  
The Schwartz...

DARK HELMET  
It's coming from...

Dark Helmet turns and points to the dune where the sand-covered doors are.

DARK HELMET  
(continuing)  
... down there.

Sandurz takes a few steps to where Dark Helmet has indicated. He clears the sand away revealing the doors. On each door, we see a circle with a Y in it.

SANDURZ  
You're right, sir. There's a secret  
entrance here.

DARK HELMET  
Yogurt. I hate Yogurt.

SANDURZ  
I'll call for the attack squad, sir.

(CONTINUED)

CONTINUED:

DARK HELMET

No, we can't go in there. Yogurt has the Schwartz.

SANDURZ

But don't you have the Schwartz, too?

DARK HELMET

Yes, but he's got the upside... I got the downside.

SANDURZ

Then how are we going to go in and get her?

Dark Helmet takes out his ring and places it on his right middle finger. Sandurz discreetly folds his hands over his crotch.

DARK HELMET

Maybe we don't have to go in there...

(rubs the ring  
significantly)

Maybe she'll come to us.

Sandurz looks at him, puzzled.

MUSIC -- ominous.

CUT TO:

INT. CAVERN BEDCHAMBER - NIGHT

Dot is standing in a corner with her "Sleep Mode" sign blinking. CAMERA DRIFTS OVER to the Princess. She is fast asleep in bed.

From O.S. in the distance, the VOICE OF KING ROLAND calls.

KING ROLAND (V.O.)

Vespa, my child, where are you?

The Princess blinks wide awake.

PRINCESS

(to herself)

Daddy?

KING ROLAND (V.O.)

Vespa, it's your father, King Roland. Come to me.

(CONTINUED)

CONTINUED:

PRINCESS

Daddy, I hear you. I hear you.  
Where are you?

KING ROLAND (V.O.)

Follow my voice. Come to me. Come  
to me.

The Princess gets up and begins to follow his voice. She opens the door and leaves the room.

Dot's "Sleep Mode" sign goes off as her ALARM BUZZER sounds. Her eyes open like the headlights on a Datsun. She looks around and sees the Princess is missing.

CUT TO:

EXT. DESERT - NIGHT

King Roland, in all his royal splendor, is standing in the moonlight a few yards away from the door. We hear a BOLT being slid back. The doors open and the Princess steps out into the desert. She sees her father standing there and can't believe her eyes.

PRINCESS

Daddy! It's really you!

KING ROLAND

Come to me.

She runs toward him.

CUT TO:

ANOTHER ANGLE - CAVERN DOORWAY

Dot arrives in the doorway. She stops and her eyes widen in horror.

CUT TO:

INSERT

On Dot's side, are two buttons labeled "Normal Vision" and "Super Vision." She presses the "Super Vision" button.

CUT TO:

MED. SHOT - DOT IN THE DOORWAY

Her eyes suddenly glow with an infrared light.

CUT TO:



DOT'S POV - CAMERA ZOOMS IN TO TIGHT SHOT - "KING ROLAND"

He is transparent, and inside of him we see the menacing figure of Dark Helmet.

CUT TO:

MED. SHOT - DOT IN DOORWAY

DOT  
No, Vespa, no!!!

BACK TO SCENE

Too late. The Princess flings herself into "King Roland's" open arms and he instantly turns into Dark Helmet.

DARK HELMET  
(echoing through his  
visor mask)  
Fooled you! Ha! Ha! Ha!

The Princess screams and faints in Dark Helmet's arms. He pulls open his visor and looks at her ample bosom.

DARK HELMET  
(continuing)  
Things are looking up!

CUT TO:

MED. SHOT - DOT IN THE DOORWAY

She starts to run toward the Princess and Dark Helmet.

DOT  
Take your hands off her, you short  
pervert, before I...

A Spaceball Trooper rushes out of the darkness and INTO FRAME behind Dot. He opens a compartment in her back and yanks out her battery-pack. She instantly freezes in her last position. He picks her up and carries her off under his arm. As Dot goes by Dark Helmet, he jeers at her.

DARK HELMET  
You're not such a big shot now with  
your batteries-not-included!  
(to the Trooper)  
Take 'em aboard!

SCREEN FLIPS TO:

## INT. SPACEBALL CRUISER BRIDGE

LOUDSPEAKER (V.O.)

(flat, emotionless)

Attention, please at twenty-one hundred hours there will be a victory dinner-dance in the main ballroom to celebrate the capture of Princess Vespa. The topless belly dancers from Planet Halvah will perform.

Dark Helmet is pouring two glasses of champagne as Sandurz enters.

SANDURZ

The Princess and her droid are locked in their cells, sir. Mission accomplished. We're ready to depart.

DARK HELMET

Very good.

He hands Sandurz a glass of champagne and takes the other one himself.

DARK HELMET

(continuing)

This calls for a toast.

(raising his glass)

To survival of the fittest.

As they "clink" glasses, Dark Helmet's visor falls down over his face. He's already started to toss back his champagne. The glass hits his closed visor, splashing champagne all over it. Dark Helmet slowly lifts the visor. His face is dripping with New York State Champagne.

DARK HELMET

(continuing)

Sandurz.

SANDURZ

Yes, sir.

DARK HELMET

Get me a paper towel.

CUT TO:

## EXT. DESERT - NIGHT

Lone Starr, Barf, Yogurt and the Dinks rush out the open door of Yogurt's cavern. We hear the O.S. SOUND of the Spaceball Cruiser's POWERFUL ENGINES taking off.

(CONTINUED)

CONTINUED:

BARF  
(looking up & pointing)  
Spaceballs!

CUT TO:

BARF'S POV - SPACEBALL CRUISER

It blasts off into the night sky.

LONE STARR (O.S.)  
They got her.

BACK TO SCENE

LONE STARR  
(continuing)  
We've got to go after them!

YOGURT  
I'll get you to your Winnebago.

BARF  
How? You got wheels?

YOGURT  
No, no wheels. But I got everything  
else.

CUT TO:

EXT. DESERT - CLOSEUP - YOGURT THROUGH A CAR WINDSHIELD -  
DAY

He is peering over the steering wheel at the road ahead.

CAMERA PULLS BACK to reveal that Yogurt is driving a  
white, fin-tailed, '58 Caddie convertible. The top is  
down and Yogurt is at the wheel. Lone Starr and Barf sit  
next to him. All the Dinks are crowded into the back  
seat.

MUSIC -- the Boswell Sisters singing "There'll Be Some  
Changes Made" is blasting from the radio.

CAMERA CONTINUES TO PULL BACK and we see that instead of  
wheels the Cadillac is travelling on a cushion of air a  
few feet above the ground. Yogurt makes a hard right and  
then left turn around a boulder.

YOGURT  
Oi, I shoulda got power steering.

(CONTINUED)

CONTINUED:

They arrive with a SCREECHING HALT right in front of the Winnebago, sitting just as they left it.

SCREEN FLIPS TO:

EXT. DESERT - DAY (A LITTLE LATER)

Using a funnel, Barf has just finished pouring a can of gasoline into the Winnebago. He hands the empty can to one of the Dinks, who passes it to the other Dinks, in fire-brigade fashion, until it reaches the last Dink, who throws it into the open trunk of the Cadillac. The Dink next to him climbs on his shoulders and shuts the trunk.

BARF

All gassed up. Ready to go.

LONE STARR

Thank you, Yogurt.

YOGURT

You're welcome. And here...

He reaches into his pocket and takes something out.

YOGURT

(continuing)

Just in case you get hungry...

He tosses the something to Lone Starr who catches it.

YOGURT

(continuing)

... a fortune cookie.

LONE STARR

(puzzled)

Thanks.

YOGURT

Well, time to go. Goodbye and good luck.

LONE STARR

Goodbye, Yogurt. Will we ever see you again?

YOGURT

Who knows? God willing we'll all meet again in "Spaceballs Two."

CUT TO:

EXT. STAR FIELD

CLOSE SHOT of a planet. From it rises a spaceship. It is Eagle Five. CAMERA MOVES TOWARD it.

DISSOLVE THROUGH TO:

INT. EAGLE FIVE COCKPIT

LONE STARR

All right, set a course for Planet Spaceball.

BARF

Can we stop somewhere for a quick bite of anything? I'm starving.

LONE STARR

After we rescue the Princess.

BARF

But I need something now. A burger, some fries...

MAN'S VOICE

How about a pizza?

BARF

Good idea!

(beat)

Who said that?

VINNIE

Io.

A laser pistol ENTERS FRAME and rests against the nape of Lone Starr's neck. At the same time, another laser pistol ENTERS FRAME and rests against Barf's neck. Vinnie comes INTO FRAME behind Lone Starr and Barf.

MUSIC -- Godfather II

LONE STARR & BARF

(in unison)

Vinnie!

VINNIE

Set a course for Vega. Mr. Hutt requests the pleasure of your company.

CUT TO:



CONTINUED:

Vinnie leaves.

A beautiful WAITRESS glides past with a tray of four strange drinks that smoke and bubble. She is Las Vegas gorgeous. Strangely, two petite antennae grow out of her forehead. As she passes by, Lone Starr and Barf look at each other quizzically.

CUT TO:

LONE STARR AND BARF'S POV

We now see that the strange Waitress is really half-woman, half-snail. She slithers over to an adjoining table at which are seated two PUMPKIN-HEADED CREATURES. The female is wearing rhinestone bedecked harlequin glasses. The male sports a short bushy moustache. As he sees the gorgeous Waitress, his eyes begins to pop. When she leans over to serve the drinks, his eyes literally pop out of his head and, supported by two metallic rods, position themselves above and stare lewdly down into her ravishing cleavage. His wife blows her top and chews him out in outer-space pumpkinese.

PUMPKIN-HEADED WIFE

Kvetch. Kvetch. Kvetch. Kvetch.  
Kvetch.

His eyes immediately fly back into their sockets with a resounding THWOK!

As the Waitress continues on, she passes a table at which are seated two aardvark-like space creatures, out on a date. They are holding fancy Mai-Tai-type drinks replete with pineapple, cherry, and little paper parasols. They clink Mai-Tais then drop their snouts into the glasses and inhale the drinks in one vulgar snort. SNORRRTT!!

CUT TO:

A SMALL SERVICE BAR

The Waitress comes up to it. There is another attractive SNAIL-WAITRESS standing there reading from a pad. Behind the bar, a multi-armed octopus BARTENDER is mixing a number of drinks. A third WAITRESS slithers up to the bar and they all begin giving their orders at once.

Overlapping dialogue:

WAITRESS #1

Two folderols with a twist.

(CONTINUED)

CONTINUED:

WAITRESS #2

One loblady, no cherry.

WAITRESS #3

Four frozen daiquenfrasses.

WAITRESS #1

One hickory dickory dock.

BARTENDER

Hey, gimme a break. I only got eight hands.

M.C. (O.S.)

(over loudspeaker)

And now the Pizza Palace is proud to present our star attraction... that wacky alien who gets no respect, Mr. Rodney Strangerfield.

We hear a cacophony of APPLAUSE, WHISTLES, SNORTS, SHRIEKS, SLORKS, BURBLES, and GLORKS.

CUT TO:

ANGLE - THE STAGE

Out comes RODNEY STRANGERFIELD, a green man who looks not unlike Rodney Dangerfield. He's wearing a space version of a lounge comic's tuxedo.

RODNEY STRANGERFIELD

Thank you, thank you, thank you. I think. What a crowd. I'll tell you, it's a pleasure to finally work in a room where I'm the best looking guy.

From the audience, we hear a series of VERY RUDE SOUNDS.

RODNEY STRANGERFIELD

(continuing)

I don't know whether you hate my act or you can't find the bathroom. No respect. I get no respect.

He does a head-jerk and a collar-pull.

(CONTINUED)



CONTINUED:

RODNEY STRANGERFIELD

(continuing)

Wherever I go... I went to Mars and stayed at "the sands." Not the hotel, the whole place. There's no water there. They served me a drink in an hourglass.

The drummer generously gives him a couple of RIM SHOTS.

Suddenly, a huge half-man/half-fly with a bulbous red nose flies INTO FRAME. He BUZZES loudly right past Rodney...

CUT TO:

CLOSEUP - THE BAR

...and lands at the bar.

BACK TO SCENE

RODNEY STRANGERFIELD

Hey, I'm trying to do my act -- get that bar fly out of here.

CUT TO:

CLOSEUP - THE BAR

With his eight arms, the Bartender grabs the fly and throws him out. From O.S., we hear a LOUD DRUNKEN BUZZ and CRASH!

BACK TO SCENE

RODNEY STRANGERFIELD

No respect. I get no respect.

Another head-jerk and collar-pull.

RODNEY STRANGERFIELD

(continuing)

A couple of weeks ago I went to Venus. Got lucky, met a beautiful Venetian. Made love night and day, night and day, night and day. I hope it was a girl. After that I went to Pluto. He bit me. No respect.

BIG LAUGH in the audience.

CUT TO:

CLOSEUP - LONE STARR AND BARF

Barf turns to Lone Starr.

BARF

Whoa! I never thought I'd say this,  
but I can't wait for Pizza the Hutt  
to kill us.

From O.S. comes Vinnie's voice.

VINNIE (O.S.)

You just got your wish.

Vinnie comes INTO FRAME.

VINNIE

(continuing)

Follow me.

He pushes a button and the clamps open. Lone Starr and Barf exchange a look -- Uh-oh.

CUT TO:

INT. PIZZA THE HUTT'S UNDERGROUND HEADQUARTERS - NIGHT

ANGLE on large, stainless-steel pizza-shaped door. A triangular wedge of stainless-steel door drops with a CLANG! Lone Starr and Barf are herded through the opening by Vinnie. He wields a laser pistol. As they enter:

VINNIE

In here.

As they make their way into the room, the wedge-like door automatically closes back up into the rest of the "pizza." CLANG! Lone Starr and Barf react to the clang.

VINNIE

(continuing)

Over there.

Lone Starr and Barf obediently walk over to the center of the room and wait. They are standing on a red carpet that leads up steps in front of them to what appears to be the back of a primitive straw hut.

VINNIE

(continuing)

Wait here. I'll tell Mr. Hutt  
you're here.

Vinnie marches up a small platform and addresses the hut.

(CONTINUED)

CONTINUED:

VINNIE  
(continuing)  
They're here, Pizza.

MUSIC -- the Godfather III.

Slowly, the hut begins to revolve to face the room. As it does, the lights come up. CAMERA MOVES IN slowly and we see that what we thought was a hut was really the back of a huge, swivel-chair throne. Upon it sits PIZZA THE HUTT, revealed in all his gross and cheesy glory. He is, in fact, a living mountain of pizza. He beckons for Lone Starr and Barf to come closer.

LONE STARR  
(sotto voce)  
My God, he's a living pizza.

BARF  
Yeah... he looks delicious.

PIZZA  
Now, what do we have on the agenda?  
Oh yes... I see my old friend Lone Starr and his sidekick, Puke.

BARF  
That's "Barf."

PIZZA  
Barf, Puke, whatever...  
(to Lone Starr)  
Lone Starr, I look at you and I ask myself: what has happened to our relationship?  
(leans toward Lone Starr)  
I gave you love. I gave you friendship. But more important, I gave you money.

LONE STARR  
But, but ---

PIZZA  
(interrupting)  
Too late. Now it is my painful duty to sentence you to your sentence... death by pizza. Vinnie! The extra thick crust!

Suddenly, hidden doors in the wall burst open and riding out on a conveyor belt, we see an enormous pizza pie plate. On it is a fifteen foot in diameter, Chicago-style pizza with everything on it, ready to be cooked. Behind it, ROAR the red-hot FLAMES of a pizza oven.

(CONTINUED)

CONTINUED:

It stops directly beneath Pizza the Hutt's throne. Lone Starr and Barf's eyes widen in horror.

BARF

(to Lone Starr)

What the hell is that?

PIZZA

That, my late friends, is gonna be pizza with everything on it... mainly you. Okay, let's get it over with. Two to go!

VINNIE

Right, boss.

He points his laser pistol directly at Lone Starr and Barf.

VINNIE

(continuing)

Okay, boys, get in. And don't try nothing funny like pulling the rug out from under Mr. Hutt.

Lone Starr and Barf look at each other. We can almost see the light bulbs going off over their heads. They exchange nods, bend down and make believe they are entering the pizza.

PIZZA

Is this not poetic justice? Two dead-beats ending their lives by rolling in...

LONE STARR

(sotto voce)

Now.

Lone Starr and Barf grab the rug and yank it at the exact same time.

PIZZA

... dough -- ooohhh! Eh, Mario Puzo, what's happening!

The quick shift of the rug topples Pizza's throne and sends him belly flopping into the enormous pizza below -- PLOPPP!!! The doors swing open again and the conveyor belt starts to bring the pizza back toward the flames.

PIZZA

(continuing)

Vinnie! Help!

(CONTINUED,

CONTINUED:

Vinnie leans down to save his boss, revealing his secret on and off button on the back of his neck. Barf picks up the heavy throne and raises it in the air aiming at Vinnie's head. Lone Starr quietly upstages Barf by casually flicking off the power switch he's noticed in the back of Vinnie's neck. Vinnie immediately freezes, unable to help his boss. Pizza continues on his conveyor belt journey towards the hot flames within the open doors.

PIZZA

(continuing)

Somebody stop this thing! Help me!  
Help me! My mozzarella's melting!

CUT TO:

ANOTHER ANGLE - LONE STARR AND BARF

They turn away from Pizza.

BARF

I've always admired people who throw  
themselves into their work.

LONE STARR

(exasperated)

Me too! Come on! Hurry up! We've  
gotta get back to Eagle Five and off  
this planet!

They start to run out.

CUT TO:

EXT. SPACEBALL CITY - DAY

CAMERA MOVES IN to the biggest of the ping-pong like  
buildings.

DISSOLVE THROUGH TO:

INT. PRESIDENT SKROOB'S OFFICE - DAY

CLOSEUP - TELESCREEN

We see King Roland on the screen.

KING ROLAND (V.O.)

All right, Skroob. What is it you  
want?!

SHOT WIDENS to include Skroob.

(CONTINUED)

CONTINUED:

SKROOB

"We want the combination to your air shield.

PRINCESS (V.O.)

No, Daddy, no! Don't tell them!

CAMERA PULLS BACK FURTHER to include the Princess. She is chained to the wall, manacled hands above her head.

PRINCESS

They'll take all our air and everybody will die!

SKROOB

Don't be ridiculous! Do you think we're monsters?! We'll only take what we need, you won't even notice it's gone.

KING ROLAND (V.O.)

Oh, dear, I don't know what to do!  
I don't know what to do!

DARK HELMET (V.O.)

Maybe this will help you decide.

CUT TO:

NEW ANGLE

CAMERA PULLS BACK EVEN FURTHER to reveal Dark Helmet at a fireplace filled with hot, glowing embers.

MUSIC -- prelude of threatening chords.

Dark Helmet pulls a glowing hot iron out of the embers. He starts toward the Princess holding it menacingly close to her face.

DARK HELMET

The combination or else.

PRINCESS

No, Daddy! no! Don't tell them no matter what!

(screaming)

Aaahh!!!

She faints. Dark Helmet continues toward her, the branding iron only an inch from her face.

KING ROLAND (V.O.)

Wait!

CUT TO:

CLOSEUP - KING ROLAND

KING ROLAND  
Stop! Don't! I'll give you the  
combination!

BACK TO SCENE

Dark Helmet takes the iron a few inches away from the Princess' face, but still holds it threateningly close.

CUT TO:

CLOSEUP - SKROOB

He has a pencil poised over a steno pad, ready to write.

SKROOB  
Yes?...

KING ROLAND (V.O.)  
The combination is... One...

SKROOB  
(writing it down)  
One...

KING ROLAND (V.O.)  
Two...

SKROOB  
Two...

KING ROLAND (V.O.)  
Three...

SKROOB  
Three...

KING ROLAND (V.O.)  
Four...

SKROOB  
Four...

KING ROLAND (V.O.)  
Five.

SKROOB  
Five.  
(in disbelief)  
One, two, three, four, five?!  
That's it? I got a more complicated  
combination on my luggage!

CUT TO:

CLOSEUP - TELESCREEN

KING ROLAND (V.O.)  
Now I've told you what you want.  
Please release my daughter!

BACK TO SCENE

SKROOB  
We will, we will, as soon as we get  
our air.

Skroob turns off the telescreen. Dark Helmet walks over to him, puts the iron down on his desk and extends his hand.

DARK HELMET  
(shaking Skroob's hand)  
Mr. President, congratulations! You  
did it! Your evil plan has worked!  
Not only have you --

Skroob picks up the hot iron from his desk and extends it to Dark Helmet.

SKROOB  
(interrupting)  
Hey! You're burning my desk! Put  
this back!

Dark Helmet unthinkingly takes the iron by the white hot end.

DARK HELMET  
Yes, sir! Yes, sir!

He walks toward the fireplace taking about three steps before realizing what he is holding. Then he emits the loudest scream ever.

DARK HELMET  
(continuing)  
Yeeeeooooowwww!!!!!!!

He drops the iron like a hot potato and runs back to President Skroob's desk, where he thrusts his hot little hand into a pitcher of ice water. We hear a great HISSING SOUND as steam rises from the pitcher.

SKROOB  
Hey! That's my water!

Skroob looks down at the combination written on the stamp pad.

(CONTINUED)



CONTINUED:

SKROOB

(continuing)

Five, four, three, two, one.

(still to himself, looking

just above the CAMERA)

Now that we have the combination

nothing can stop us from taking

every last breath of air from their

planet and leaving them all to die.

After a beat, Skroob drops his eyes and looks directly INTO CAMERA.

SKROOB

(continuing; addressing  
the audience, hostile)

What're you looking at?

CUT TO:

EXT. STAR FIELD

MUSIC -- pompous.

The following WORDS COME UP ASLANT ON THE SCREEN and slowly recede in triangular fashion into the distance.

"Breaking their word, the Spaceballs  
leave Princess Vespa imprisoned  
whilst they proceed toward Plant  
Druidia to carry out their dastardly  
plan.. Those dastards."

Spaceball One suddenly looms up INTO THE FRAME and crashes into the words we've just read, strewing the star field with broken letters.

CUT TO:

EXT. ANOTHER PART OF THE STAR FIELD

We see a dot of a spaceship speeding across the heavens.

CAMERA MOVES IN to ship. It is Eagle Five.

MUSIC -- Lone Starr theme.

DISSOLVE THROUGH TO:

INT. EAGLE FIVE COCKPIT

Lone Starr is piloting the Winnebago. Barf sits next to him popping multi-colored balls of candy into his mouth. He's holding an extra-large movie theatre-size candy box labeled: "Spaceballs -- The Candy."

(CONTINUED)

CONTINUED:

BARF

There is it, Spaceball City,  
straight ahead.

LONE STARR

Good. Switch on Invisible Landing  
Shield.

BARF

Have we got one?

LONE STARR

Of course, Panel B, Special Effects.

BARF

(to CAMERA)

I could swear this wasn't here  
before.

CUT TO:

INSERT - PANEL B

It is labeled: "Panel B - SFX." Barf opens it, revealing  
a switch which says: "Invisible Landing Shield." Barf  
flicks it on.

BARF (V.O.)

Invisible shield on.

CUT TO:

EXT. STAR FIELD

Eagle Five fades away into invisibility.

CUT TO:

EXT. SPACEBALL CITY - CLOSEUP - TWO LARGE PING-PONG BALL-  
LIKE BUILDINGS - DAY

with a wide flat bridge between them.

A pair of Spaceball Troopers are guarding one of the  
buildings which says on its doors: "PRISON BALL 28." The  
NOISE of Eagle Five's landing JETS fills the air. The  
dust and litter below the unseen Eagle Five are blown in  
every direction. The Spaceball GUARDS look around and  
then at each other, perplexed.

GUARD

What the...?

(CONTINUED)

CONTINUED:

The NOISE STOPS.

GUARD  
(continuing)

C'mon!

They rush forward to investigate, and run head-on into the side of the invisible Eagle Five. CRASH! SMASH! They fall to the ground, knocked unconscious.

CUT TO:

MED. SHOT - INVISIBLE DOOR OF INVISIBLE EAGLE FIVE

Nothing slowly opens, and gradually we see SOMETHING. It is Lone Starr and Barf standing in the doorway of Eagle Five, the interior of which is visible behind them. They look at the unconscious Guards sprawled beneath them.

LONE STARR  
Look! The welcoming committee.

BARF  
And how nice of them to bring our disguises.

They jump down and close the door after them, making Eagle Five invisible once again. They bend down over the Guards to undo their uniforms. Lone Starr quickly removes a large key ring, complete with laser keys to the cells and grabs a laser rifle.

FLIP TO:

INT. PRISON CORRIDOR - DAY

It is a gleaming, seamless tube made of white mylar. Two Spaceball Guards APPROACH THE CAMERA. As they pass, the CAMERA SWIVELS 180° to a REAR SHOT of the Guards -- one of them sports a tail.

From around the corner, a PAIR OF REAL GUARDS suddenly appear, marching toward them. As the Guards approach our heroes, they raise their rifles in a "present arms" salute.

CUT TO:

REVERSE ANGLE

Only Lone Starr carries a rifle, with which he returns the salute.

(CONTINUED)

CONTINUED:

Sizing up the situation quickly, Barf presents his stiff tail. He and Lone Starr smartly turn the corner.

CUT TO:

REVERSE ANGLE

The two real Guards raise their visors, look at each other puzzled, shake their heads "no," flip their visors back down and continue on.

BACK TO SCENE

They edge past a Guard sitting at a desk. The Guard is so absorbed in his TV set that he doesn't notice them.

CUT TO:

CLOSEUP - TV SCREEN

VOICE OVER

Coming soon to a planet near you...  
"Death Wish 5000."

A frail, white-haired OLD MAN, looking not unlike a hundred and fifty-year-old Charles Bronson, is standing next to another man.

OLD MAN

They can't do that to my great-great-great granddaughter. Give me my Magnum 375.

The man leads him to an enormous, nickel-plated revolver. The Old Man takes it with both hands and turns as if to fire at someone, but the gun is too heavy for him and he falls flat on his face.

BACK TO SCENE

Lone Starr and Barf look at each other and head down the corridor.

CUT TO:

INT. ANOTHER PRISON CORRIDOR

Lone Starr and Barf come to a large stainless-steel door. They can go no further. A sign above it reads: "V.I.P. PRISONERS: Maximum Security -- KEEP OUT."

(CONTINUED)

CONTINUED:

LONE STARR  
(reading the sign)  
She must be in here.

He pulls out the key ring and tries several of the laser keys. The third one works and the DOOR slides open with a HISS. They enter quickly and the DOOR HISSES closed behind them.

CUT TO:

REVERSE ANGLE

We see a row of cells and on this side of the door, the sign reads: "V.I.P. PRISONERS: Maximum Security -- KEEP IN."

CUT TO:

CLOSER ANGLE - LONE STARR AND BARF

in the maximum security cell block.

LONE STARR  
She's got to be in one of those  
cells.

We hear from a nearby cell, a rich, bass, Paul Robeson-like VOICE SINGING.

BASS VOICE  
"Nobody knows duh trouble I seen..."

BARF  
That can't be her.

Lone Starr opens the panel.

CUT TO:

LONE STARR'S POV

The Princess sits on her bunk, singing in a rich, low, bass voice.

PRINCESS  
(singing)  
"... Nobody knows but me..."

BACK TO SCENE

LONE STARR  
It's her!

BARF  
What?

LONE STARR  
(shrugging his shoulders)  
She sings low.

Barf and Lone Starr look at each other, surprised.

We hear the SOUND OF THE LASER KEY in the lock. Lone Starr opens the door.

LONE STARR  
(continuing)  
Princess!

She turns around, startled.

PRINCESS  
(still in her Paul Robeson voice)  
Lone Starr!  
(in her usual voice)  
How did you find me?

She rises. They exchange a look of love and begin to move toward each other without realizing it.

MUSIC -- Tschaikovsky's "Romeo and Juliet" overture.

BARF  
I can name that tune in three notes.

MUSIC STOPS. The mood is shattered.

BARF  
(continuing)  
C'mon, we've got to get out of here.

PRINCESS  
Wait -- Dot! She can't move. They took her batteries.

CUT TO:

PRINCESS' POV

Dot lies lifeless in a corner.

BACK TO SCENE

BARF

I got batteries. Wait...

He zips down the front of his Spaceball Guard uniform and starts to search through his ammunition belt.

BARF

(continuing)

Let me see... Tootsie Rolls, Tootsie  
Rolls, Tootsie Rolls... Batteries!

Bar starts putting the batteries into Dot.

PRINCESS

Hurry... they thought I was  
unconscious, but I heard them.

LONE STARR

Who?

PRINCESS

President Skroob. He lied. They're  
going to take every bit of air and  
let everyone die.

LONE STARR

C'mon, Barf. Did you hear that?  
Carry her! We'll put the batteries  
in later.

Barf picks up Dot and they all rush out of the cell.

SCREEN FLIPS TO:

INT. ANOTHER PRISON CORRIDOR - DAY

Lone Starr, the Princess and Barf are stealthily tiptoeing down the corridor. Barf is carrying Dot and inserting the rest of the batteries into her battery pack.

MUSIC -- stealthy tiptoe music.

SOUND -- ominous ELECTRONIC RATTLE.

Lone Starr holds up his hand, signaling for them to stop.

LONE STARR

Hold it. Listen.

From around the corner comes a small, menacing electronic SCORPION ROBOT. Its laser tail is raised up and pointing right at our heroes.

(CONTINUED)

CONTINUED:

LONE STARR

(continuing)

Uh oh. A scorpion droid. Watch out. It's deadly.

It gets closer and closer and LOUDER AND LOUDER. Suddenly, a HIGH-PITCHED WHINE emanates from its quivering tail. It is about to fire its lethal ray. Barf steps on it like flattening a water bug. SCRUNCH!

BARF

It was deadly, now it's just dead.

They continue down the corridor. Lone Starr points ahead to a single beam of light crossing the corridor about a foot from the floor.

LONE STARR

(in a stage whisper)

Be careful.

Lone Starr very carefully steps over the beam without breaking it. The Princess does the same. Barf, working on Dot, does it perfectly, except that he forgets about his tail.

CUT TO:

CLOSEUP - BARF'S TAIL

Hanging down behind him, it breaks the beam.

BACK TO SCENE

Instantly, the air is filled with the SOUND OF A HIGH-PITCHED ESCAPE ALARM. BLATT! BLATT! BLATT! The mylar walls begin alternately glowing red and white.

Barf quickly sticks the last battery into Dot's battery pack and closes the compartment. Dot instantly comes to life.

DOT

As I was saying... Where am I?  
What's happening?

A gaggle of Guards comes careening around the corner of the corridor behind them brandishing laser rifles. Our heroes see them.

LONE STARR

We'll explain later. Run for it.

(CONTINUED)



CONTINUED:

They begin running for their lives. The Guards OPEN FIRE.  
Laser BURSTS EXPLODE all around them. ZAP! ZAP! ZAP!

DOT  
(running for all  
she's worth)  
What a time to come back to life!

They run around a corridor.

CUT TO:

INT. ANOTHER PRISON CORRIDOR - DAY

As they appear around the corner, they are greeted by a  
series of laser blasts. ZAP! ZAP! ZAP! ZAP!

CUT TO:

OUR HEROES' POV

Ahead of them, blocking the corridor, we see FOUR  
SPACEBALL GUARDS manning deadly laser rifles.

BACK TO SCENE

They step back only to hear MORE GUARDS coming up from  
behind them.

PRINCESS  
We're trapped!

DOT  
What'll we do?!

Barf spots a series of bent semi-circular mylar tubes. He  
reaches over and tears them out of the wall.

LONE STARR  
What are you doing?

BARF  
Watch this.

He sticks his head around the corridor and taunts the  
guards.

BARF  
(continuing; like a kid)  
Nah-nah-na-nah-nah!

(CONTINUED)

CONTINUED:

They reply by sending out an angry FUSILLADE OF LASER BLASTS. Barf immediately sticks out the mylar tubes. The laser blasts go in one end of the tubes and shoot out the other, right back at the guards. Just as they realize what's happening, they are blasted by their own fire. ZAP! ZAP! ZAP! ZAP!

Lone Star slaps Barf on the back.

LONE STARR

Good work!

They all run down the corridor past the four zapped Spaceball guards. Ahead of them, two huge stainless-steel slabs begin to move toward each other to seal off the corridor. One comes from the ceiling, and the other from the floor.

PRINCESS

(looking at the door)

It's closing!

LONE STARR

Go for broke! Everybody dive on three! Three!!

In unison, all four do a spectacular tuck, roll and dive, just clearing the stainless-steel slabs before they come together. The last thing we see is Barf's tail, barely making it. CLANG! A BARRAGE OF LASER BLASTS bounce off the stainless-steel.

CUT TO:

INT. PRISON CORRIDOR - THE OTHER SIDE OF THE DOOR - DAY

The corridor shakes and the ECHO OF THE BOOM still REVERBERATES in the air. We see the backs of our heroes, as they jump in unison to their feet like a military drill team. We hear an ominous O.S. voice.

OMINOUS VOICE (V.O.)

Don't move or you're dead. We've got them, Captain.

CUT TO:

REVERSE ANGLE

Ringin' the room are four Spaceball Troopers with their lasers at the ready. The Captain imperiously strides into the room.

(CONTINUED)

CONTINUED:

CAPTAIN

Sensational stunt, my friends, but  
all for naught. Now clasp your  
hands behind your heads and slowly  
turn around.

They begin to turn around.

CAPTAIN

(continuing)

So, Princess, you thoug --

CUT TO:

WIDE REVERSE ANGLE

We see the four prisoners with their hands clasped behind  
their heads. They are all men including the Princess who  
is wearing a long curly wig, badly in need of a shave, and  
smoking a short black cigar.

CAPTAIN

(exploding)

You idiots! These are not them!  
You've captured their stunt  
doubles!... Search the area! Find  
them! Find them!

The ESCAPE ALARM GOES OFF AGAIN. BLATT! BLATT! BLATT!  
BLATT! BLATT!

CUT TO:

EXT. SPACEBALL CITY - CLOSEUP - THE TWO LARGE PING-PONG-  
BALL-LIKE BUILDINGS WITH THE WIDE FLAT BRIDGE BETWEEN  
THEM - DAY

Our four heroes run out of Prison Ball 28.

PRINCESS

Where's the ship?

DOT

How are we going to get away?

BARF

Don't worry, it's here somewhere...

Barf runs ahead of the others and collides at full speed  
with the invisible Eagle Five. CRUNCH! He turns around.  
The front of his visor is totally flattened out.

(CONTINUED)

CONTINUED:

BARF  
(continuing; in pain)  
I found it.

Barf opens the invisible door, revealing the now visible interior of Eagle Five. He jumps in.

BARF  
(continuing)  
C'mon. Get in. Hurry.

Barf heads for the cockpit. Lone Starr jumps up, helps the Princess and Dot in and closes the door. Once again, everything is invisible.

We hear the SOUND OF THE ENGINE STARTING. The dust and litter on the bridge below the unseen Eagle Five are again blown in every direction. We hear them PICKING UP SPEED and flying off into the heavens.

CUT TO:

EXT. STAR FIELD

Eagle Five gradually becomes visible again and flies through the heavens.

CUT TO:

INT. EAGLE FIVE COCKPIT

Lone Starr and Barf are seated in the cockpit, staring at the telescreen. It is filled with static "snow." The Princess and Dot are standing above them, leaning over their shoulders.

LONE STARR  
(into microphone)  
King Roland, come in. This is Eagle Five. This is Eagle Five. We have your daughter.

PRINCESS  
(talking the microphone)  
Daddy, I'm free. Change the combination to the air shield. Quick! The Spaceballs are on the way. Come in, Daddy, come in.

LONE STARR  
No good. We're still out of range.

(CONTINUED)

CONTINUED:

PRINCESS  
Keep trying. Keep trying.

LONE STARR  
(into microphone)  
King Roland, this is Eagle Five,  
come in...

The telescreen goes black. Lone Starr looks out the  
windscreen.

CUT TO:

EXT. STAR FIELD

Spaceball One and Planet Druidia are in the distance.  
Eagle Five ENTERS FRAME flying toward it.

CUT TO:

INT. EAGLE FIVE COCKPIT

LONE STARR  
Look! It's Spaceball One. They've  
reached the air shield.

The Princess, Dot and Barf turn to look out the  
windscreen.

CUT TO:

OUR HEROES' POV - THROUGH WINDSCREEN

The air shield begins to open.

DOT (V.O.)  
(ominously)  
And it's opening!

BACK TO SCENE

BARF  
How're they going to get the air  
out? I don't see hoses or anything?

PRINCESS  
What's happening?! Spaceball One,  
it's... it's changing!

CUT TO:

OUR HEROES' POV

MUSIC -- magnificent fanfare.

The CAMERA MOVES IN on the screen. Through the magic of computer animation, we watch Spaceball One as it begins an amazing metamorphosis from enormous spaceship to gigantic robot.

BARF (V.O.)

Hey. It's not only a spaceship...  
it's a... Transformer!!

DOT (V.O.)

What is it?! What's it changing  
into?

BARF (V.O.)

It looks like a gigantic...

PRINCESS (V.O.)

Maid! Holding an enormous...

LONE STARR (V.O.)

Vacuum cleaner.

Spaceball One is now totally transformed into a giant robot/maid. It holds an enormous upright vacuum cleaner. Its face and head, formerly the bridge area, vaguely resemble the face and head of the Statue of Liberty. The giant windscreen has become its crown/observation deck.

MUSIC -- The magnificent fanfare ends in a glorious crescendo.

CUT TO:

INT. MEGAMAID BRIDGE AREA

It has physically changed to accommodate its new identity.

SANDURZ

Metamorphosis completed. Spaceball  
One has now become... Megamaid.

MUSIC -- kettle drums.

SANDURZ

(continuing)

The greatest achievement in  
Spaceball history.

MUSIC -- "Spaceballs - The Song": a driving, hard rock theme featuring the oft-repeated lyric, "Spaceballs."

SKROOB

Turn that goddam loud music off. I  
can't stand it.

CUT TO:

CLOSEUP - RADIO OPERATOR

He flips a switch down. The MUSIC STOPS..

BACK TO SCENE

SKROOB  
(to Sandurz and Dark  
Helmet)

Proceed.

Dark Helmet steps up to the microphone.

CUT TO:

CLOSEUP - DARK HELMET

DARK HELMET  
(into microphone, with  
maniacal edge)  
Commence Operation Megasuck.

CUT TO:

EXT. STAR FIELD

We see the enormous stainless-steel switch on the vacuum cleaner handle.

CUT TO:

CLOSEUP - THE SWITCH

On it are three positions: "ON - OFF - REVERSE." It is pointing straight up in the "OFF" position.

Megamaid's gigantic metallic thumb slowly MOVES INTO FRAME and pushes the switch to the "ON" position. Immediately, the air is filled with the INCREDIBLE ROAR OF THE TREMENDOUS VACUUM CLEANER.

CAMERA PULLS BACK to reveal all of Megamaid with her vacuum cleaner.

Megamaid pushes her vacuum cleaner menacingly and relentlessly toward the open window of the air shield.

BIG MUSIC -- grave danger.

CUT TO:

## EXT. ATMOSPHERE OF PLANET DRUIDIA - DAY

We see the hungry mouth of the vacuum cleaner protruding through the window of the air shield.

SOUND -- VACUUM CLEANER ROAR GROWS LOUDER.

We see fluffy white clouds being sucked into the huge maw of the vacuum cleaner.

CUT TO:

## EXT. PLANET DRUIDIA - DAY

The shadow of the vacuum cleaner falls across a grove of trees with a rush of air -- SWOOSH! The tree limbs are pulled straight up and all the leaves are vacuumed up into the sky until the trees are completely bare.

CUT TO:

## EXT. CRYSTAL CATHEDRAL - DAY

A group of Druidians are exiting the church, some of them in the doorway shaking hands with the minister. Suddenly, the shadow of the vacuum cleaner falls over them with a rush of air -- SWOOSH! They look up, terrified. Hats and an occasional toupee fly off and women fight to keep their skirts down.

CUT TO:

## EXT. SNOWCAPPED MOUNTAIN - DAY

The mountain look not unlike Mt. Fuji. The shadow falls across it -- SWOOSH! -- and the snow is immediately vacuumed off the top of the mountain.

CUT TO:

## EXT. TOKYO STREET - DAY

It is a color STOCK SHOT from a Japanese Sci-Fi movie. A shadow falls across a group of Japanese people as they look skyward in terror, pointing and gesticulating.

CUT TO:



INT. KING ROLAND'S THRONE ROOM/OFFICE - DAY

King Roland is sitting alone at his throne. He is holding a picture of his daughter, looks at it fondly and sadly. Gasping for air, he slumps back in his throne, closes his eyes, and drops the picture to the floor.

CUT TO:

INT. EAGLE FIVE COCKPIT

Our four heroes anxiously look out the windscreen.

PRINCESS

The air bag, it's almost full!  
What'll we do?!

CUT TO:

OUR HEROES' POV - THROUGH THE WINDSCREEN

Megamaid is monolithically vacuuming away, the air bag expanding at an alarming rate. The SOUND OF THE VACUUM grows menacingly louder.

BACK TO SCENE

LONE STARR

We've got to act fast. Step one, we reverse that vacuum and blow the air back onto the planet. Step two, we destroy that monster.

DOT

But isn't that dangerous?

BARF

Extremely.

SCREEN FLIPS TO:

EXT. EAGLE FIVE

A ramp begins to extend from the bottom of the ship.

CUT TO:

## CLOSER ANGLE

We hear a MIGHTY ROAR and Lone Starr comes rocketing down the ramp on a wheel-less, stainless-steel, motorcycle-like "Spacebike." Mounted on the gas tank in front of Lone Starr sits his symbol: a silver eagle. Lone Starr turns the handle REVVING the bike to the max. Jet flames spew out of the twin exhausts.

MUSIC -- cowboy to the rescue.

CUT TO:

## NEW ANGLE

Lone Starr is approaching the huge handle of the vacuum cleaner.

CUT TO:

## CLOSER SHOT

He reaches down into a pocket on the side of his seat and pulls out a length of coiled, shiny steel cable. It's a space lariat.

CUT TO:

## NEW ANGLE

Lone Starr swoops down on the switch, twirling the space lariat in big circles above his head.

CUT TO:

## CAMERA IS DIRECTLY BEHIND THE HUGE STAINLESS-STEEL SWITCH

Lone Starr grows larger and larger, flying towards us and still twirling the lariat. When it looks like he's just about to crash into the switch, he turns his spacebike hard to the right, neatly lassoing the switch as he goes by.

CUT TO:

## CLOSEUP - LONE STARR

He ties the cable around the base of the silver eagle.

BACK TO SCENE

The noose tightens on the switch and suddenly it is jerked from "ON" to "OFF." The DEAFENING ROAR OF THE VACUUM SUDDENLY CEASES.

For the first time in the entire movie, there is ABSOLUTELY NO SOUND.

CUT TO:

INT. EAGLE FIVE COCKPIT

PRINCESS

It stopped!

BARF

(looking through  
binoculars)

He's got the switch to "OFF." Now  
if he can only get it to "REVERSE."  
C'mon, Lone Starr, c'mon.

PRINCESS

(quietly to herself)  
Please, Lone Starr, please.

CUT TO:

EXT. STAR FIELD

Lone Starr REVS his bike for all its worth, trying desperately to get the vacuum into "REVERSE."

CUT TO:

INSERT - SILVER EAGLE

The base of the silver eagle that the lariat is wrapped around begins to crack.

BACK TO SCENE

Lone Starr continues to REV the bike. We see the strain on the steel lariat as it pulls at the switch.

LONE STARR

C'mon, baby. C'mon.

CUT TO:

INSERT - THE SWITCH

As the lariat tugs at it, it vibrates wildly but doesn't budge.

CUT TO:

INSERT - SILVER EAGLE

The crack begins to widen. CRACK! CRACK! CRACK! BREAK!

BACK TO SCENE

As the eagle breaks off, the steel lariat flies free. Lone Starr manages to grab it just in time. He hangs on with both hands, at the same time gripping the spacebike with his legs.

CUT TO:

INT. EAGLE FIVE COCKPIT - CLOSEUP - THE PRINCESS

PRINCESS

Oh, no!

CUT TO:

EXT. STAR FIELD

Lone Starr is desperately hanging on to the lariat. The spacebike begins to slip from beneath him.

LONE STARR

I can't. I can't. It's no use.

Suddenly, from behind him comes a VOICE.

YOGURT (V.O.)

Use the Schwartz, Lone Starr. Use the Schwartz.

CUT TO:

NEW ANGLE

Yogurt is seated behind Lone Starr on the spacebike wearing a crash helmet and a motorcycle jacket that reads: "Spaceballs -- The Movie." He is an apparition, we can almost see through him.

LONE STARR

Yogurt, where did you come from?

(CONTINUED)

CONTINUED:

YOGURT

Never mind, this is no time for small talk. Use the Schwartz.

LONE STARR

But I don't have the ring!

YOGURT

Forget the ring! The ring is bupkis! It's nothing! I found it in a Cracker-Jack box. The Schwartz is not in the ring -- it was never in the ring -- it's in you!

LONE STARR

In me?!

YOGURT

Yes, it's always been in you. You can do it, Lone Starr... Believe! Believe!

LONE STARR

(closing his eyes)

I'll try, Yogurt. I'll try.

Lone Starr believes with all his might. He begins to pull the lariat toward him hand over hand. A glow emanates from Lone Starr and through him to the lariat.

YOGURT

That's it, Lone Starr, that's it.

The glow around Lone Starr and the spacebike grows brighter. The CAMERA FOLLOWS UP the lariat, now glowing brilliantly.

CUT TO:

CLOSEUP - THE LARIAT AND THE VACUUM

We see the noose tightening around the switch which is now slowly beginning to move.

MUSIC -- And the Power and the Glory...

The lariat becomes more and more taut until finally the switch goes into "REVERSE" with a deafening CLICK that RESOUNDS through the star field.

MUSIC -- Forever!

The VACUUM instantly ROARS TO LIFE again, only this time in reverse... The air bag begins to DEFLATE.

BACK TO SCENE

LONE STARR

Yogurt, the Schwartz, it worked!

Lone Starr turns and sees Yogurt is gone.

LONE STARR

(continuing)

Thanks, Yogurt.

From nowhere in the distance, we hear Yogurt's fading VOICE.

YOGURT

Ya velcommmm...

CUT TO:

INT. EAGLE FIVE COCKPIT

Overlapping dialogue.

PRINCESS

He did it!

DOT

Hooray!

BARF

Yahoo!

CUT TO:

INT. MEGAMAID BRIDGE AREA

Everybody is looking out the windscreen, confused, not knowing why the air bag is deflating.

SKROOB

Helmet, what the hell's going on?!  
Sandurz, what's happening?!

SANDURZ

It's Megamaid...

DARK HELMET

Yes?

SANDURZ

She's gone from suck to blow.

DARK HELMET

She's what?

(CONTINUED)

CONTINUED:

SKROOB

That's terrible! Do something!  
They're getting all their air back!

CUT TO:

INT. KING ROLAND'S THRONE ROOM/OFFICE - DAY

King Roland is lying back on his throne, his eyes closed. CAMERA MOVES to the photograph of Princess Vespa, it is lying on the floor where he dropped it. After a beat, the photograph gently flutters -- air is returning to the almost airless room. CAMERA MOVES to the drapes which begin to gently blow into the room. CAMERA MOVES BACK to King Roland, he takes a deep breath of fresh air and opens his eyes.

KING ROLAND

(with relief)

I'm breathing... Air!

CUT TO:

EXT. CRYSTAL CATHEDRAL - DAY

People are standing, sitting, kneeling, and lying on the lawn outside the Crystal Cathedral. They are variously gasping for breath, holding their breath, and breathless. Suddenly, there is the SOUND OF AIR RETURNING. Everyone miraculously revives and happily gulps deep draughts of fresh air.

CUT TO:

EXT. SNOWCAPPED MOUNTAIN - DAY

The Mount Fuji look-alike is still bare and drab. Suddenly, from the sky, the snow returns and lands back on the mountain -- PLOP! Once again, it is a snow capped thing of beauty.

CUT TO:

EXT. TOKYO STREET - DAY

Another color STOCK SHOT from a Japanese Sci-Fi movie. A joyful group of Japanese extras look upward and cheer.

CUT TO:

EXT. MEGAMAID

The Winnebago carefully approaches her left ear.

MUSIC -- space tremolo.

CUT TO:

INT. EAGLE FIVE COCKPIT

LONE STARR

Here we go.

BARF

(sotto voce)

Are you sure this is gonna work?

LONE STARR

(steely, determined)

Of course not.

CUT TO:

REVERSE ANGLE - OVER-THE-SHOULDER SHOT THROUGH WINDSCREEN

Eagle Five enters the dark hole of Megamaid's ear. The windscreen goes black.

LONE STARR

Dim lights. Activate infrared viewer.

The lights dim and the telescreen lights up.

CUT TO:

CLOSEUP - TELESCREEN

Displayed in red on the screen, is a schematic animation of our heroes' POV through the ear. We see Eagle Five proceeding through the dark red canal of Megamaid's ear.

BACK TO SCENE

Our heroes' faces are bathed in red light. Suddenly, the ship lurches. We hear a STRANGE HOLLOW SOUND.

DOT

What was that?!

LONE STARR

It's okay, we just hit her eardrum.

(CONTINUED)



CONTINUED:

Lone Starr presses a button in front of the telescreen.  
The images rapidly change.

BARF

What are you doing?

LONE STARR

Scanning.

CUT TO:

INT. MEGAMAID'S EAR CANAL

We see the scanning mechanism on the underside of Eagle Five. It slowly revolves 360° while emitting a LOW HUMMING SOUND and projecting an infrared beam.

MUSIC -- Infrared Sails in the Sunset.

BACK TO SCENE

LONE STARR

There's got to be a self-destruct  
mechanism somewhere in the central  
brain area.

He keeps scanning.

CUT TO:

INT. MEGAMAID'S EAR CANAL

Below Eagle Five, the scanner suddenly points down and stops. Its HUM changes to a LOW URGENT BEEPING.

BACK TO SCENE

LONE STARR

I think I found it.

PRINCESS

Where?

LONE STARR

Watch!

He presses a button, enlarging the picture.

CUT TO:

## CLOSEUP - TELESCREEN

We see a schematic of a small chamber. It grows larger and larger. Finally, in the center of it we discover a red pulsating light

LONE STARR (V.O.)

Bingo.

## BACK TO SCENE

LONE STARR

There it is. Right below us. Put her in hover, Barf. I'm going down there.

CUT TO:

## INT. MEGAMAID'S INNER EAR CANAL

Lone Starr is hanging down from the Winnebago on the last rung of the lucite rope ladder. He drops to the bottom of the ear canal and makes his way to a nearby door with a sign on it that reads: "Emergency Exit." He opens the door, enters, and quietly closes the door behind him. As he does so, a small yellow light blinks on at the bottom of the door.

CUT TO:

## INT. MEGAMAID BRIDGE AREA

A SECURITY TECHNICIAN is sitting at his console. A little yellow light flashes on the board in front of him.

SECURITY TECHNICIAN

Colonel Sandurz, I'm picking up a silent alarm in the self-destruct complex.

SANDURZ

(to another Technician)

Spot it for me.

CUT TO:

## CLOSEUP - SECURITY MONITOR

We see Lone Starr making his way down one of the high-tech corridors in the self-destruct complex.

BACK TO SCENE

Dark Helmet leaps to his feet.

DARK HELMET

Lone Starr...

SANDURZ

I'll call the guards.

DARK HELMET

No! He's mine.

(putting on his ring)

I'll handle this.

CUT TO:

INT. MEGAMAID'S SELF-DESTRUCT COMPLEX

A Guard, rifle at the ready, stands at attention in front of a door. A sign in front of it reads: "No Unauthorized or Authorized Personnel Permitted to Enter."

Lone Starr's arm ENTERS THE FRAME and circles the Guard's neck. CAMERA PULLS BACK to reveal Lone Starr, overpowering the Guard in less than two seconds with a perfectly aimed karate chop to the base of his skull. The Guard crumples to the floor, unconscious.

Lone Starr takes the Guard's key ring. He inserts one of the keys into a slot and a panel next to the door slides open. A ROBOT VOICE is activated.

ROBOT VOICE

Hand print identification, please.

LONE STARR

(to unconscious guard)

Excuse me.

He reaches down and pulls the unconscious Guard's hand INTO FRAME and onto the plate. The door slides open. Lone Starr drops the Guard's hand.

LONE STARR

(continuing; to unconscious Guard)

Thank you.

He enters the inner ear chamber. At one end of it is a stainless-steel door that leads to the self-destruct mechanism itself. At the other end is the Guard's quarters. There is a double-tiered, stainless-steel bunk, a locker, and a small washstand.

CUT TO:

## LONE STARR'S POV

There is a Guard shaving at the washstand, his face covered with shaving cream. He peers into a little round shaving mirror sitting on a shelf above the sink. A large towel on a rack next to him has a huge picture of Dark Helmet on it. It reads: "Dark Helmet -- The Towel."

## BACK TO SCENE

Lone Starr is totally surprised to see another GUARD. He reaches for his gun and realizes he doesn't have it.

CUT TO:

## LONE STARR'S POV - THE GUARD

He yells over his shoulder.

GUARD

Is that you, Mylar?

## BACK TO SCENE

Lone Starr doesn't answer. He looks around desperately for a weapon. He spots something.

CUT TO:

## INSERT - CAN OF SHAVING CREAM

It is sitting on the washstand and reads: "Spaceballs -- The Shaving Cream."

## BACK TO SCENE

Lone Starr closes his eyes and concentrates with all his might.

MUSIC -- the Schwartz shimmer.

The shaving cream starts to tremble and moves through the air towards Lone Starr. The amazed Guard follows it with his eyes. The can comes to rest in Lone Starr's palm.

GUARD

What the... Who are you?

LONE STARR

You forgot your eyes.

(CONTINUED)

CONTINUED:

With two quick bursts, he fills the Guard's eyes with shaving cream. SPLURT! SPLURT! The Guard opens his mouth to yell for help.

GUARD

Hel...

Lone Starr quickly fills his mouth with shaving cream and then knocks him senseless with a karate chop. He removes the gun from the Guard's holster and jams it into his belt. He slides open the steel door and quickly enters the self-destruct room.

On the wall opposite the door is the red pulsating light that we saw earlier in the schematic. It is part of the self-destruct mechanism. Just below it is a sign reading: "Self-Destruct Button: Do Not Push Unless You Really Really Mean It."

Lone Starr is just about to push the button when he hears a VOICE behind him.

DARK HELMET (V.O.)

Not so fast.

Lone Starr whirls around.

CUT TO:

LONE STARR'S POV

Dark Helmet is poised in the doorway, his ringed hand extended toward Lone Starr.

LONE STARR (V.O.)

Dark Helmet!

DARK HELMET

So, Lone Starr. At last we meet for the first time for the last time.

BACK TO SCENE

Lone Starr whips his gun out of his belt and before he can even aim it, we hear a LOW THRUMMING SOUND and a green beam from Dark Helmet's ring burns it out of his hand. Lone Starr shakes his hand in pain.

DARK HELMET

You think that hurts? You ain't felt nothin' yet.

(CONTINUED)

CONTINUED:

Dark Helmet now points his ringed fist directly at Lone Starr's crotch. LOW UNEARTHLY THRUMMING SOUND. He twists his fist. The deadly green beam shoots out of the ring at Lone Starr's crotch. A split-second before the beam gets there, Lone Starr does a spectacular Baryshnikov-like leap, touching both toes with both hands. It's an incredible mid-air split. The BEAM EXPLODES and burns a hole in the wall.

DARK HELMET

(continuing)

Not bad, Mischa. Now, whaddya do for an encore?

Dark Helmet FIRES again. Lone Starr does a terrific back-flip landing back in the Guard's quarters. Dark Helmet BLASTS at him through the open doorway. Lone Starr just manages to sidestep it. The WALL EXPLODES right next to him. A piece of the wall flies off and hits him in the head. He is momentarily stunned. He staggers back, unconsciously trapping himself between the bunk and the locker. Dark Helmet quickly takes advantage of the situation. He points his ringed fist at Lone Starr's crotch.

DARK HELMET

(continuing)

And now, say goodbye to your two best friends... And I don't mean your pals in the Winnebago.

MUSIC -- Au revoir family jewels.

Out of the corner of his eye, Lone Starr spots the shaving mirror on the shelf above the sink. He closes his eyes and concentrates.

MUSIC -- The Schwartz shimmer.

DARK HELMET

(continuing)

Ready? Here it comes.

The shaving mirror flies off the shelf, across the room, and into Lone Starr's hand. He brings it down to his crotch a split-second before the beam strikes. It bounces off the mirror and heads back for Dark Helmet.

LONE STARR

And there it goes.

The reflected beam now heads directly for Dark Helmet's astonished genitalia.

DARK HELMET

Noooooo!!!!!!

(CONTINUED)

CONTINUED:

It slams into him with all the vicious force he intended for Lone Starr. He lets out a scream that even people who hate villains don't want to hear. He crumples to the floor, writhing in agony.

LONE STARR

If I were you, I wouldn't lift anything heavy for a few days.

Lone Starr hurries through the doorway to the next room and presses the self-destruct button.

All hell breaks loose as Megamaid's self-destruct ALARM SIRENS are set off. The SIRENS WAIL in the familiar two-note repetition of European police cars.

CUT TO:

INT. MEGAMAID BRIDGE AREA

We hear the SIRENS WAIL through the loudspeakers.

SKROOB

(reacting to sound)

What's that? Where the hell are we?... Paris!?

A Nissan-type female VOICE booms through the LOUDSPEAKER.

LOUDSPEAKER (V.O.)

Your attention, please. The termination mechanism has been activated. In exactly two minutes, this ship will self-destruct.

SKROOB

Holy shit! How did that happen? Sandurz, stop it! Do you hear me?! Stop it!

SANDURZ

I can't. It's irreversible.

SKROOB

(under his breath)

Like my raincoat.

Sandurz takes the microphone.

SANDURZ

(into microphone)

Attention. This is Colonel Sandurz in forward command.

(MORE)

(CONTINUED)

CONTINUED:

SANDURZ (CONT'D)  
Abandon space ship. Abandon space  
ship. All personnel proceed to  
escape pods.

He presses a button that starts the ESCAPE HORN.

All the crew members on the bridge jump up and make a mad  
scramble for the escape pods.

CUT TO:

CLOSEUP - RADIO OPERATOR

As he jumps up, he inadvertently flips up the switch that  
turns the RADIO ON. Immediately, "SPACEBALLS -- THE SONG"  
fills the bridge with its BLARING BEAT.

CUT TO:

INT. EAGLE FIVE COCKPIT

We hear Megamaid's ALARM SIRENS.

PRINCESS  
What's happening? Where is he?  
Where is he?

LONE STARR (V.O.)  
Here.

Lone Starr comes up through the open hatch and runs to the  
cockpit, shouting as he goes.

LONE STARR  
(continuing)  
We've got a minute forty to get out  
of here before the end of the world.

He straps himself in.

LONE STARR  
(continuing)  
Buckle. up. Here we go.

We hear ONE LOUD CLICK as they all buckle up simultane-  
ously. He pushes the throttle forward and we hear the  
LOUD ROAR of Eagle Five's ENGINES.

CUT TO:



INT. MEGAMAID'S INNER EAR

Eagle Five rockets away down the ear canal.

CUT TO:

INT. MEGAMAID'S BRIDGE AREA

ALARM SIRENS AND HORNS CONTINUE TO SOUND. "SPACEBALLS -- THE SONG" CONTINUES TO BLAST AWAY.

The bridge is crowded with Spaceball Troopers rushing to their escape pods.

SANDURZ

(into microphone)

Launch all escape pods as soon as they are filled. Evacuate the zoo.

LOUDSPEAKER (V.O.)

In exactly one minute, this ship will self-destruct. In exactly one minute this ship will self-destruct.

Dark Helmet hobbles in, still in obvious pain.

SANDURZ

Lord Helmet, somebody pushed the self-destruct button.

DARK HELMET

I know. I know. I was there.

SKROOB

What happened? What happened?

DARK HELMET

The son of a bitch pulled a mirror on me.

Suddenly, he screams and jumps as an ELEPHANT AND HIS HANDLER go lumbering by. They are followed by CLOWNS, ACROBATS, and SIDESHOW CHARACTERS, notably THE HUMAN SKELETON.

The mass exodus continues. We see BELLY DANCERS, FOOTBALL PLAYERS, MARATHON RUNNERS, CHEERLEADERS, DRUM MAJORETTES, all heading for their escape pods.

DARK HELMET

(continuing).

Gotta get outa here. Where's my pod? Where's my escape pod?

SANDURZ

Area Six, sir.

(CONTINUED)

CONTINUED:

Dark Helmet fights his way through the crowd.

DARK HELMET  
(under his breath)  
Area Six. Area Six.

CAMERA FOLLOWS him as he makes his way to Area Six. He comes to an escape pod with a sign over it that reads: "Area Six: Lord Helmet's Personal Escape Pod."

He slides open the curved glass door and finds himself face-to-face with an ENORMOUS BEARDED LADY. She is strapping herself into his pod. As she reaches for the door/launch lever, he screams at her.

DARK HELMET  
(continuing)  
Get out of there! Who the hell are you?!

BEARDED LADY  
(in a very deep voice)  
The Bearded Lady. Wanna make something out of it?

She pulls the lever. The door slams in Dark Helmet's face and the pod rockets away with a SONIC EXPLOSION.

CUT TO:

REVERSE ANGLE

Dark Helmet's face is squished against the glass door and we can barely hear him sobbing.

DARK HELMET  
(pitifully)  
Come back, you fat bitch!

CUT TO:

EXT. STAR FIELD

Triangular pod launchers extend from around Megamaid's head. Different sized escape pods are rapidly being launched from them.

MUSIC, ALARMS, AND HORNS continue blaring throughout.

With each launching, we hear a FIREWORK-LIKE EXPLOSION.

CUT TO:

INT. MEGAMAID BRIDGE AREA

Everybody has evacuated. The place is a wreck.

LOUDSPEAKER (V.O.)

In exactly thirty seconds, this ship  
will self-destruct.

Suddenly, FROM EITHER SIDE OF THE FRAME, Sandurz and Dark  
Helmet come running in.

SANDURZ

Somebody stole my pod.

DARK HELMET

Somebody stole my pod.

CUT TO:

CLOSEUP - SKROOB STANDING BY HIS POD

SKROOB

Nobody stole my pod.

He opens the door.

SKROOB

(continuing)

So long, boys. It's been fun.

He starts to get into his pod. Sandurz and Dark Helmet  
run to Skroob's pod.

DARK HELMET

Oh, no, you don't.

Skroob is in his pod and about to buckle himself up.  
Sandurz arrives first and pulls Skroob out. Meanwhile,  
Dark Helmet runs behind them and jumps in. Skroob sees  
this.

SKROOB

Oh, no, you don't, you little vonce.

While they're struggling, Sandurz gets in. Dark Helmet  
grabs Sandurz and pulls him out.

DARK HELMET

Oh, no, you don't, you...

In the meantime, Skroob gets in and quickly pulls the  
lever. Dark Helmet and Sandurz pull him out just as the  
doors start to close. They all look in horror as the  
empty pod rockets off with an ironic BOOM. They look at  
each other.

(CONTINUED)

CONTINUED:

DARK HELMET, SKROOB, & SANDURZ  
(in unison)  
You putz!

LOUDSPEAKER (V.O.)  
In exactly ten seconds, this ship  
will self-destruct. Counting down.  
Ten, eight, seven --

SKROOB  
Wait! What happened to nine?!

LOUDSPEAKER (V.O.)  
Just kidding! Nine, six...

DARK HELMET  
Whoa!

CUT TO:

INT. EAGLE FIVE COCKPIT

Through the windscreen, a dot of starlight in the distance  
grows larger as we approach it.

PRINCESS  
The other end! Faster!

CUT TO:

INT. MEGAMAID BRIDGE AREA

LOUDSPEAKER (V.O.)  
Four, three, two...

CUT TO:

EXT. STAR FIELD

Eagle Five bursts out of Megamaid's right ear, full  
throttle.

CUT TO:

INT. MEGAMAID BRIDGE AREA

Skroob, Dark Helmet, and Sandurz are huddled together  
clutching each other desperately.

LOUDSPEAKER (V.O.)  
One, zero. Goodbye. Have a good  
day.

CUT TO:

EXT. STAR FIELD - WIDE SHOT - INCLUDING ALL OF MEGAMAID

The little white dot of Eagle Five is speeding away. Instantly, the black star field of space is lit up by the binding orange-white light of an EAR-SHATTERING EXPLOSION-TO-END-ALL-EXPLOSIONS. It sends parts of Megamaid and her vacuum cleaner flying all over the heavens.

CUT TO:

CLOSER SHOT - MEGAMAID'S HEAD

It tumbles end over end like a huge metallic football through space.

CUT TO:

INT. EAGLE FIVE COCKPIT

They are all jubilant.

BARF

Yahoo!

DOT

We made it!

PRINCESS

(to Lone Starr)

You did it! I don't know how but you did it!

LONE STARR

Nothing to it... In one ear and out the other.

CUT TO:

INT. KING ROLAND'S THRONE ROOM/OFFICE - DAY

An overjoyed King Roland rises from his radar screen and addresses TWO ROYAL MINISTERS.

KING ROLAND

Lone Starr's done it! He's defeated the Spaceballs! Ring the victory bells! Send forth the joyous news! Let everyone know! Wake up Prince Valium!

CUT TO:

## EXT. STAR FIELD

Eagle Five goes through the open window in the air shield, passing from the dark of outer space into the beautiful azure blue sky that surrounds Planet Druidia.

CUT TO:

## INT. EAGLE FIVE COCKPIT

Lone Starr is flying the ship. Barf is snoozing, his legs propped up on the control panel. His foot slips and he kicks the intercom switch.

CUT TO:

## INSERT - INTERCOM

A red light labelled "Rear Cabin" lights up.

## BACK TO SCENE

Lone Starr leans over to switch it off. Just before he does, Princess Vespa's voice comes over the intercom speaker.

PRINCESS (V.O.)  
(through intercom)  
I don't care, I don't love Prince  
Valium, I love Lone Starr and I'm  
giving up the throne.

Lone Starr's eyes widen.

CUT TO:

## INT. EAGLE FIVE REAR QUARTERS

The Princess is seated, Dot stands behind her brushing her hair in preparation for landing. Dot is upset by the Princess' declaration.

DOT  
You can't. You have no choice, my  
dear. You are a princess, you must  
marry a prince.

PRINCESS  
I don't care. I love him and I know  
he loves me. I can see it in his  
eyes.

(CONTINUED)

CONTINUED:

DOT

And you'd give up everything for him?

PRINCESS

Yes. Everything.

She gets up.

PRINCESS

(continuing)

And I'm going to tell him right now.

CUT TO:

INT. EAGLE FIVE COCKPIT

Lone Starr shakes Barf, waking him up.

LONE STARR

Wake up. Listen, whatever I say just go along with it. Understand?

BARF

(groggy)

Okay, yeah. What?

Lone Starr hears the rear cabin DOOR OPEN. He looks up into his rear view mirror.

CUT TO:

LONE STARR'S POV - THROUGH MIRROR

He sees the Princess about to enter the cockpit area through the drapes.

BACK TO SCENE

LONE STARR

(artificially loud so Princess will hear)

In love with the Princess? Are you kidding? It was all an act.

CUT TO:

LONE STARR'S POV - THROUGH MIRROR

The Princess stops, steps behind the drapes.

CUT TO:

CLOSEUP - THE PRINCESS

She is hurt and perplexed as she listens.

BACK TO SCENE

BARF

(not understanding)

But you told me you thought she  
was --

Lone Starr kicks Barf under the control panel and surreptitiously jerks his thumb indicating the Princess, partially hidden behind the drapes.

LONE STARR

(interrupting)

Yeah, a self-centered spoiled brat.

BARF

(getting it)

Oh, yeah, yeah.

He, too, sees the Princess in the rear view mirror.

BARF

(continuing)

That's what you said. Now I  
remember...

CUT TO:

CLOSEUP - PRINCESS

Tears are welling up in her eyes.

LONE STAR (O.S.)

I can't wait to get rid of her and  
collect that reward -- a million  
spacebucks. Think of the fun we can  
have back in Vega.

A tear rolls down the Princess' cheek. She turns quickly and goes back to the rear quarters. We hear the DOOR SHUT behind her.

BACK TO SCENE

BARF

I don't know what you had in mind,  
but if you wanted her to stop loving  
you, you sure did a good job.

(CONTINUED)



CONTINUED:

LONE STARR

Yeah, well, I wasn't going to let her give up being a princess just so she can hang out with a space bum for the rest of her life.

CAMERA MOVES INTO Lone Starr's face.

MUSIC -- bittersweet

CUT TO:

EXT. CRYSTAL CATHEDRAL - DAY

Eagle Five, its jets still smoking, has just landed on the lawn and is surrounded by a throng of happy cheering Druidians. We hear the SOUND OF ITS JET ENGINES WHINING DOWN TO A STOP. King and Roland and his two Royal Ministers are waiting under a canopy at the end of a red carpet that leads to Eagle Five.

A small brass band is standing nearby.

KING ROLAND

Strike up the national anthem.

The BAND PLAYS "Hooray for Hollywood."

The door of Eagle Five opens and Princess Vespa bursts out. She rushes into her father's outstretched arms. Dot follows after her and then Barf. Lone Starr hangs back in the doorway of Eagle Five. Prince Valium, yawning, saunters up to the Princess and King Roland.

Stealing a glance at Lone Starr, the Princess passionately kisses a surprised Prince Valium.

CUT TO:

CLOSEUP - LONE STARR

It is not wasted on him.

WIPE TO:

EXT. ROYAL RECEPTION AREA - DAY

KING ROLAND

As King of a grateful planet, I hereby bestow upon Captain Lone Starr and his sidekick Barfolomew the highest honor that is in our power to grant.

(CONTINUED)

CONTINUED:

He takes out a medal hanging on a red ribbon and places the ribbon around Lone Starr's neck. At the same time, one of the Royal Ministers places an identical medal around Barf's hairy neck.

KING ROLAND

(continuing)

The Druidian Medal of Thank You.

LONE STARR & BARF

(in unison)

You're welcome.

KING ROLAND

And now let us all make ready for a truly joyous occasion, the Royal Wedding of Princess Vespa and Prince Valium.

With a big smile, the King looks happily over to his daughter. She isn't smiling, instead she is looking at Lone Starr and he in turn stares at her. The King's smile fades as he realizes that they love each other.

KING ROLAND

(continuing)

Er... yes.

CUT TO:

EXT. CRYSTAL CATHEDRAL - DAY

CAMERA MOVES INTO the sign on the lawn of the church. It reads: "Today: Royal Wedding - Princess Vespa to Prince Valium." And underneath, "Take Two."

DISSOLVE THROUGH TO:

INT. CRYSTAL CATHEDRAL - DAY

We hear the MUMBLE, MURMUR and general HUBBUB of the wedding guests.

CLOSER SHOT - ONE OF THE PEWS

The guests in the pews, obviously extras who are not allowed to say real words, say "Mumble, mumble, mumble," "Murmur, murmur, murmur," and "Hubbub, hubbub, hubbub."

CUT TO:

## ANOTHER ANGLE - TOP OF THE AISLE

King Roland and Princess Vespa in her wedding gown are poised at the top of the aisle.

KING ROLAND

Are you all right, my dear? You look a little... flighty.

PRINCESS

Don't worry, Father. I'm completely over him. He didn't even stay for the wedding. Just grabbed his million spacebucks and ran.

KING ROLAND

But he didn't take the million.

PRINCESS

He didn't?

KING ROLAND

No, he just took two hundred and forty-eight spacebucks for tolls, gas and lunch.

The WEDDING MARCH STARTS.

KING ROLAND

(continuing)

It's time, my dear.

He offers his arm to Princess Vespa, she takes it, and they start down the aisle. Her eyes tell us she's been sensationally bewildered by this information.

CUT TO:

INT. EAGLE FIVE COCKPIT

Lone Starr glumly flies the Winnebago.

BARF

At least we could have stayed for the royal sit-down dinner... I'm starving. We got anything to eat?

LONE STARR

No... Wait a minute.

(reaches into his pocket)

Yogurt gave me this fortune cookie. You can have it.

(CONTINUED)

CONTINUED:

BARF

Thanks.

Barf breaks open the cookie. Instead of the usual little paper fortune, out comes a spray of sparkling, shimmering particles of light accompanied by a beautiful HARP GLISSANDO. The shimmering lights form themselves into the figure of Yogurt.

LONE STARR & BARF

(in unison)

Yogurt!

YOGURT

Hello, boys! Okay, Lone Starr, here's your fortune. You know that medallion you wear around your neck that you don't know what it means... well, here's what it means. It's a royal birth certificate. You father was a king, your mother was a queen, which makes you a certified charming prince.

LONE STARR

I'm a prince! Hey, that means...

YOGURT

That means if you hurry... there's liable to be a princess in your future... Now, if you want to get back there before she marries Sleeping Beauty, there's a can of special fuel in your glove compartment.

With another shimmer of light and HARP GLISSANDO, Yogurt disappears.

LONE STARR

Barf! Quick! Open that glove compartment.

Barf rushes to it.

BARF

You got it, Your Highness.

Barf pulls a little can out of the glove compartment. It is labelled: "Liquid Schwartz."

BARF

(continuing)

Wow! Liquid Schwartz!

(CONTINUED)

CONTINUED:

LONE STARR  
Pour it in the gas tank.

As Lone Starr buckles himself into his seat, Barf rushes  
OUT OF FRAME, rushes BACK.

BARF  
Done!

Barf buckles up as Lone Starr grabs the throttles and  
shoves them forward.

LONE STARR  
Hang on, Furball, we're going to  
make spacetracks.

CUT TO:

EXT. STAR FIELD

Eagle Five makes a sharp U-turn. We hear the SCREECHING  
SOUND OF BURNING RUBBER as Eagle Five swerves around. We  
see stardust skid marks in the sky.

MUSIC -- speeding down the Milky Way

Eagle Five heads back toward Druidia.

CUT TO:

LONE STARR'S AND BARF'S POV - THROUGH THE WINDSCREEN

As Eagle Five accelerates, once again the stars turn into  
stripes of white light.

BARF  
Passing the speed of sound!

CUT TO:

THE STRIPES OF WHITE LIGHT

become bright stripes in all the colors of the rainbow.

BARF  
Passing the speed of light!

Right before their amazed eyes, the colored stripes weave  
themselves together in crisscross fashion. The sky has  
turned into a Burlington Mills commercial, replete with  
the super-rapid BURLINGTON MILLS LOOM-WEAVING SOUND!

(CONTINUED)

CONTINUED:

BARF  
(continuing)  
Holey moley! We've gone plaid!!!

CUT TO:

INT. CRYSTAL CATHEDRAL - CLOSEUP - MINISTER - DAY

MINISTER  
Dearly beloved... we are gathered  
here together... again... to join...

CAMERA PULLS BACK to reveal Princess Vespa and Prince Valium standing in front of the Minister. King Roland is just behind them.

PRINCESS  
Why didn't you tell me he didn't  
take the money?

KING ROLAND  
I didn't think it was important.  
Besides, he asked me not to tell  
you.

MINISTER  
(annoyed)  
May we continue please?

Everyone is quiet.

MINISTER  
(continuing)  
... to join Princess Vespa and  
Prince...

PRINCESS  
(to King Roland)  
I see it all now. He said all those  
terrible things so I'd hate him. He  
was sacrificing himself so I  
wouldn't give up the throne! Don't  
you see. He loves me!

MINISTER  
(exasperated)  
Would you mind having this  
conversation later? I happen to be  
conducting a wedding ceremony.

PRINCESS  
I'm sorry.

(CONTINUED)

CONTINUED:

KING ROLAND

I'm sorry.

PRINCE VALIUM

(automatically)

I'm sorry, too.

MINISTER

... to join Princess Vespa and  
Prince Valium in holy...

We hear the CATHEDRAL-SHAKING SOUND OF EAGLE FIVE'S JETS  
ZOOMING IN.

MINISTER

(continuing; under his  
breath)

... shit.

Everyone in the cathedral reacts to the noise. King  
Roland and Princess Vespa look at each other... "Could it  
be?"

MINISTER

(continuing; recovering)

Er... uh... matrimony.

PRINCESS

That's him! I know it's him! He's  
come back!

MINISTER

That's it! I'm not taking any more  
chances, we're doing the short  
version.

(talking faster)

Prince Valium, do you take Princess  
Vespa to be your lawfully wedded  
wife?

PRINCE VALIUM

I do.

MINISTER

Princess Vespa, do you take Prince  
Valium to be your lawfully wedded  
husband?

PRINCESS

Well, I don't know I... I suppose  
I... I...

LONE STARR (O.S.)

She doesn't.

(CONTINUED)

CONTINUED:

All eyes turn toward the rear of the church. There stands Lone Starr, resplendent in princely raiment. He's a clean-shaven vision in white and gold. Behind him stands Barf, looking like he was just groomed by a Beverly Hills poodle parlor.

MINISTER

Who are you?

LONE STARR

Prince Lone Starr!

PRINCESS

Prince?!

LONE STARR

I just found out!

(points to his  
medallion)

That's what this says!... Will you marry me?

PRINCESS

Wait, let me think it over yes!

MINISTER

I'm sick of this. I don't give a damn who it is, but I'm going to marry somebody today.

(points to Lone Starr)

You! Get down here!

Lone Starr heads toward the altar. Barf rushes ahead and picks up Prince Valium like he's a piece of furniture and puts him back in his pew.

BARF

Excuse me, we won't be needing you anymore.

PRINCE VALIUM

Oh.

(yawns)

All right.

MINISTER

Okay, here we go. The short short version.

(looks at Lone Starr)

Do you?

LONE STARR

Yes.

(CONTINUED)



CONTINUED:

MINISTER  
(looks at Princess)  
Do you?

PRINCESS  
Yes.

MINISTER  
You're married. Kiss the bride.

They look deeply into each other's eyes.

MUSIC -- happily ever after.

PRINCESS  
I love you.

LONE STARR  
I love you.

They kiss.

CHURCH BELLS PLAY Mendelssohn's WEDDING MARCH. MUSIC  
SEGUES TO 100 LUSH VIOLINS telling us our newlyweds are  
going to live happily ever after, or until "SPACEBALLS -  
TWO" -- whichever comes first.

CAMERA PULLS BACK AND UP, we go through the top of the  
cathedral, into the sky, and then into the star field.

CUT TO:

EXT. STAR FIELD

A legend appears in the star field:

"MAY THE SCHWARTZ BE WITH YOU."

MUSIC -- good guys theme triumphant

For all intents and purposes, the movie appears to be  
over... but not yet.

DISSOLVE THROUGH TO:

EXT. ANOTHER PLANET

A beautiful blue marble of a planet, that is surrounded by  
fluffy white clouds.

DISSOLVE THROUGH TO:

## EXT. DESERTED BEACH - DAY

Waves gently lap at the shore. Suddenly, the air is rent by the RUSHING SOUND of what could be a falling meteor. WHOOSH! It lands O.S. -- PLOCH! The earth shakes. A moment later, we hear a second smaller object WHOOSH! and PLOCH! CAMERA PANS to reveal the source of the plochs.

Megamaid's huge head has landed upright in the sand. Right beside it is her right arm, still holding the vacuum handle, which is pointing skyward. She looks suspiciously like the top of the Statue of Liberty.

After a moment, from inside her left nostril, slowly but surely, one by one, three strange objects make their way out of her nose. CAMERA MOVES IN and we see that it is Skroob, Dark Helmet and Sandurz, clinging for dear life to a makeshift rope of knotted Spaceball bed sheets.

We hear STRANGE SOUNDS from O.S. It seems to be the WHINNYING OF HORSES approaching at a gallop. Skroob, Dark Helmet and Sandurz whip their heads around and look. Their eyes widen in amazement.

CUT TO:

SKROOB'S, DARK HELMET'S, & SANDURZ' POV

Two berobed APES on horseback in the distance.

CUT TO:

CLOSER SHOTS - THE APES

APE #1

What are those things coming out of her nose?

APE #2

(looking through binoculars)

Spaceballs!

APE #1

Uh-oh, there goes the planet.

FADE OUT.

THE END